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The King's Henchman

Lyric Drama in Three Acts

BOOK BY

EDNA ST. VINCENT MILLAY

MUSIC BY

DEEMS TAYLOR

Opus 19



No. 5725

J. FISCHER & BRO., NEW YORK

119 WEST 40TH STREET

3, NEW STREET, BIRMINGHAM, ENGLAND

PRINTED IN U. S. A.

SCORE 782 T213k

Taylor, Deems,
1885-1966.

The king's henchman :
lyric drama in three
c1926.

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"THE KING'S HENCHMAN" was written as the result of a
commission given the composer by the Metropolitan Opera
Company, New York; Giulio Gatti-Casazza, General Manager.

First Printing December, 1926

Second Printing March, 1927

The King's Henchman

CAST OF CHARACTERS

EADGAR OF WESSEX, King of England	Baritone
AETHELWOLD, Earl of East Anglia, friend and foster-brother to Eadgar	Tenor
ORDGAR, Thane of Devon	Bass
MACCUS, Master of Horse to Aethelwold	Bass
AELFRIDA, Daughter to Ordgar	Soprano
ASE, Serving-woman to Aelfrida	Mezzo-Soprano

DUNSTAN, Archbishop of Canterbury	Tenor
THORED, Master of the Household to Ordgar	Baritone
HWITA, Cup-bearer to Eadgar	Tenor or Soprano

GUNNER	Tenor	Nobles at Eadgar's Court	GODGYFU	Soprano	Ladies at Eadgar's Court
BRAND	Baritone		HILDEBURH	Soprano	
CYNRIC	Baritone		LEOFSYDU	Soprano	
WULFRED	Baritone		OSTHARU	Soprano	
OSLAC	Bass				

AN OLD MAN	Tenor	Devonshire Villagers	FIRST WOMAN	Soprano
FIRST MAN	Baritone		SECOND WOMAN	Soprano
SECOND MAN	Baritone		THIRD WOMAN	Soprano
THIRD MAN	Baritone		FOURTH WOMAN	Soprano
FOURTH MAN	Baritone		A YOUNG GIRL	Soprano
			A MAID-SERVANT	Soprano

Other Villagers, Eadgar's Men-at-Arms, Other Nobles, Other Ladies,
Servants of Eadgar's Court and of Ordgar's Household

Time and Place
England, the first half of the Tenth Century A. D.

WULFRED	Millo Picco
HWITA	} Max Bloch
AN OLD MAN	
A SADDLER	Paolo Ananian
A FISHERMAN	Frederick Vajda
HILDEBURH	Henrietta Wakefield
OSTHARU	} Grace Anthony
A FISHERMAN'S WIFE	
GODGYFU	} Louise Lerch
A YOUNG GIRL	
LEOFSYDU	} Dorothea Flexer
A WOMAN SERVANT	
A BLACKSMITH'S WIFE	Minnie Egner
A MILLER'S WIFE	Mary Bonetti
<hr/>	
CONDUCTOR	Tullio Serafin
STAGE DIRECTOR	Wilhelm von Wymetal
CHORUS DIRECTOR	Giulio Setti
RÉPÉTITEUR	Wilfred Pelletier
SCENIC ARTIST	Joseph Urban
COSTUME DESIGNER	Gretl Urban

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Before Daybreak, Early Autumn

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The Hall of Ordgar's House on the Coast of Devonshire
A Sunny Morning the Following Spring

TO
MARY KENNEDY
AND
JOAN TAYLOR

The King's Henchman

Lyric Drama in Three Acts

EDNA ST. VINCENT MILLAY

DEEMS TAYLOR

Op. 19

Introduction

Con brio

Piano

The musical score is written for piano and consists of five systems of music. The first system is marked 'Piano' and 'Con brio'. The key signature is F major (one flat). The second system changes the key signature to D major (two sharps). The score includes various musical notations such as dynamics (f, ff, più f), articulation (accents, slurs), and performance instructions (Ced., *). The piece concludes with a final cadence marked with a double asterisk (*).

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This page contains six systems of musical notation for a piano piece. The notation is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The piece includes various dynamics and articulations:

- System 1:** Starts with a forte (*f*) dynamic and a crescendo (*cresc.*). It features a first ending marked with a '1' and a repeat sign, followed by a fortissimo (*ff*) section.
- System 2:** Continues the fortissimo (*ff*) section with a repeat sign and a 'Ped.' (pedal) marking.
- System 3:** Features a mezzo-piano (*mp*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. It includes a 'Ped.' marking and a 'cresc.' marking.
- System 4:** Starts with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*). It includes a 'Ped.' marking and a 'Furioso' section.
- System 5:** Features a 'poco allarg.' (poco allargando) marking, a fortissimo (*ff*) dynamic, and a 'Ped.' marking. The tempo changes to 3/4 time.
- System 6:** Continues the fortissimo (*ff*) section with a 'sempre ff' (sempre fortissimo) marking.
- System 7:** Features a fortissimo (*ff*) dynamic, a fortissimo (*ff*) dynamic, and a piano (*p*) dynamic. It includes a 'Ped.' marking and a 'Furioso' section.

Act I

[The hall of King Eadgar's castle at Winchester. A banquet-table, at the conclusion of a banquet. Eadgar, Dunstan, and the Nobles are seated at the table. The Ladies are grouped at the far end of the Hall, not guests at the banquet, but permitted to be present to hear the song of the Harper, which is just coming to an end as the curtain rises.]

2 Andante mosso, quasi liberamente

Maccus

Wild as the whitewaves Rush-ing and roar-ing, Heav-ing the wrack

[The curtain rises slowly]

High up the head-land, Hoarse as the howl-ing Winds of the win-ter,

When the lean wolves Har-ry the hind-most, Horse-man and horse Top-pled and tum-bled...

f *rit.* *colla voce*

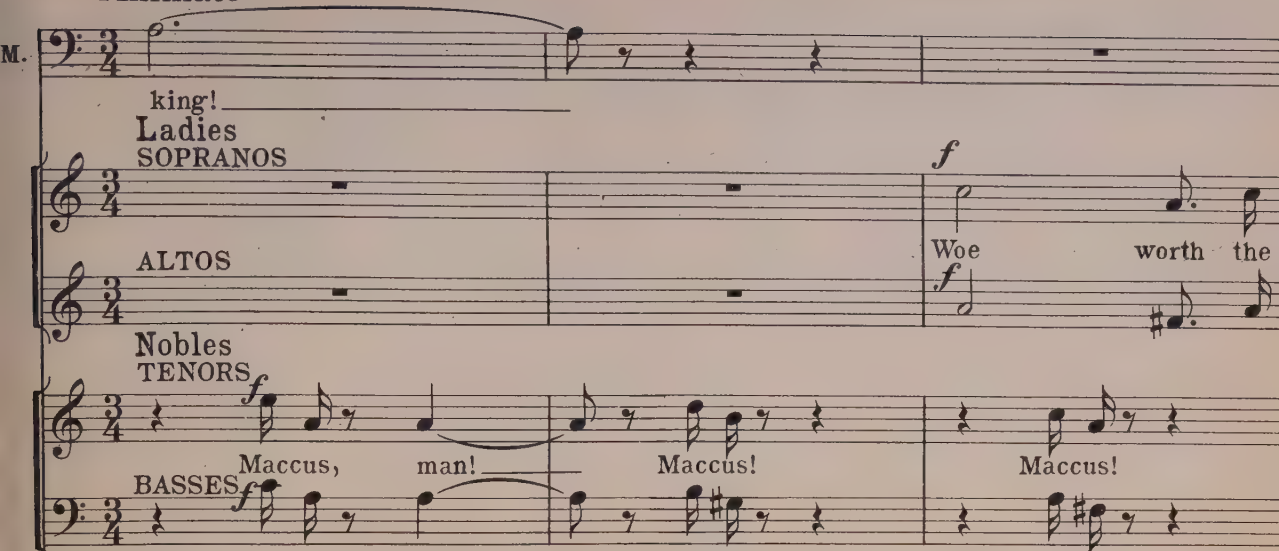
*mp a tempo**cresc. ed accel.*

M. *mp a tempo*

So at the town-gate, Stroke up-on stroke, Sledg-ing and slay-ing,

mp a tempo *più f*

Animato

M. 

king!
Ladies
SOPRANOS

ALTOS

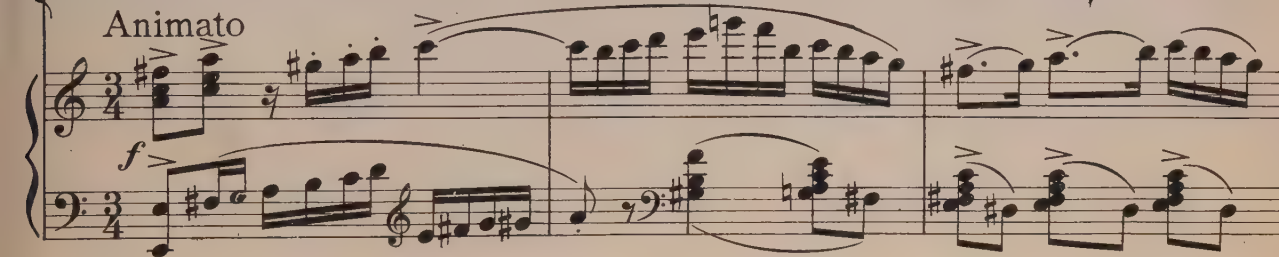
Nobles
TENORS

BASSES

Maccus, man! Maccus! Maccus!

Woe worth the

Animato



Ostharu

Oh, sor - row!

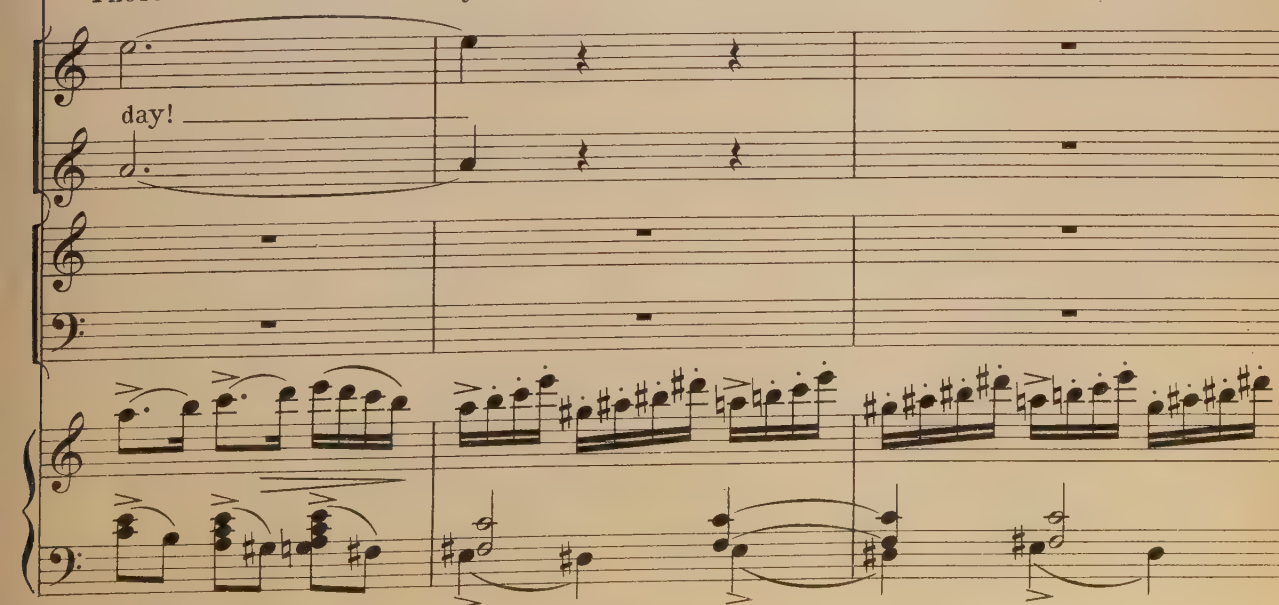
Godgyfu

Brand

Weep, weep for

Those were the days! I tell ye, take it

day!



O. sor - row!

G. Cyne - wulf, wretch - ed king!

B. deep and shoal, — Those were the days!

ff Maccus! Ho,

8

Cynric

mf Mark ye, not a man — of all — his

mp Oh, — sor - row!

mp Oh, sor - row, Ah, woe — worth the

Mac-cus!

8

mf

Hildeburh

mf

4

Now hath his la - dy a —

Gunner

mf

Not they, the fat

men was han-dy to help him!

Ladies

Oh, — sor - row!

day! — Oh, sor - row!

bit - ter bur - then to — thole!

swine!

Root-ing in the kitchen for mast! Nuzzling in the mash - vat!

Ostharu *ff*

Godgyfu *ff* Yea, _____ yea, _____

Hildeburh *ff* Weep for Cyne - wulf, wretch - ed

Gunner *f* Now hath his la - dy a bit - ter

Cynric *ff* Mac-cus, man! _____

Brand *ff* Mac-cus, man! Mac-cus, man! Mac-cus! Mac-cus!

Ladies *ff* Yea, _____ so!

Nobles *ff* Mac-cus, man! Mac-cus! Mac-cus! Mac-cus, man! _____

Trumpets *f* Mac-cus, man! _____ Maccus, man! Mac-cus, man!

ff

Red. *3* * *Red.* * *Red.* *

O. *so!*

Go. *king!*

H. *bur - then to thole!*

Gu. *Ho! Mac-cus!*

C. *Ho! Mac-cus!*

B. *Ho! Mac-cus!*

Yea, so!

Maccus! Maccus! Ho!

sempre ff

f

Ad.

*

5 L'istesso tempo

Ladies

mf Be the day far off, O harp-er, When thy harp is un - strung!—

mf

Nobles

mf Be the day far off, O harp-er, When thy harp is un - strung!—

mf

L'istesso tempo

mf

f Far off! *p* Far off! Be that day, O Sing-ing Man!

f *p*

f Far off! *p* Far off! Be that day, O Sing-ing Man!

f *p*

f *p*

ff *mf*

Far off, O harp - er! When thy harp is un - strung!—

Thy harp un - strung!

When thy harp is un -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a fortissimo (*ff*) dynamic and a half note 'Far', followed by a melodic phrase for 'off, O harp - er!' marked mezzo-forte (*mf*). The lyrics continue with 'When thy harp is un - strung!—' and 'Thy harp un - strung!'. The middle staff is a piano accompaniment in treble clef, mirroring the vocal line's melody. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and single notes. The key signature remains two sharps throughout.

mp *p* *rall.*

And thy hand still, And thy song sung!—

Thy hand still, song sung!—

Thy hand still, And thy song sung!—

strung! Hand still, song— sung!—

The second system of the musical score continues the composition. It features three staves. The top staff is a vocal line in treble clef, starting with a mezzo-piano (*mp*) dynamic. The lyrics are 'And thy hand still, And thy song sung!—'. The middle staff is a piano accompaniment in treble clef, with lyrics 'Thy hand still, song sung!—'. The bottom staff is a piano accompaniment in bass clef, with lyrics 'strung! Hand still, song— sung!—'. The system includes time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include mezzo-piano (*mp*), piano (*p*), and a rallentando (*rall.*) marking. The key signature remains two sharps.

Now, — by the mead of O-din, a

Tempo I

E. good tale, might-i-ly told! Come hith-er, Maccus, and slake thee!

ten.

colla voce

E. *a tempo* Thou hast a throat like a cornkiln, or I'm a Welshman! Hwi-ta, a stoup here!

a tempo

mp *mf* *f* *molto rall.*

Andante un poco mosso

E. Lord, how sor-row sweet, for all thy

p

E. 

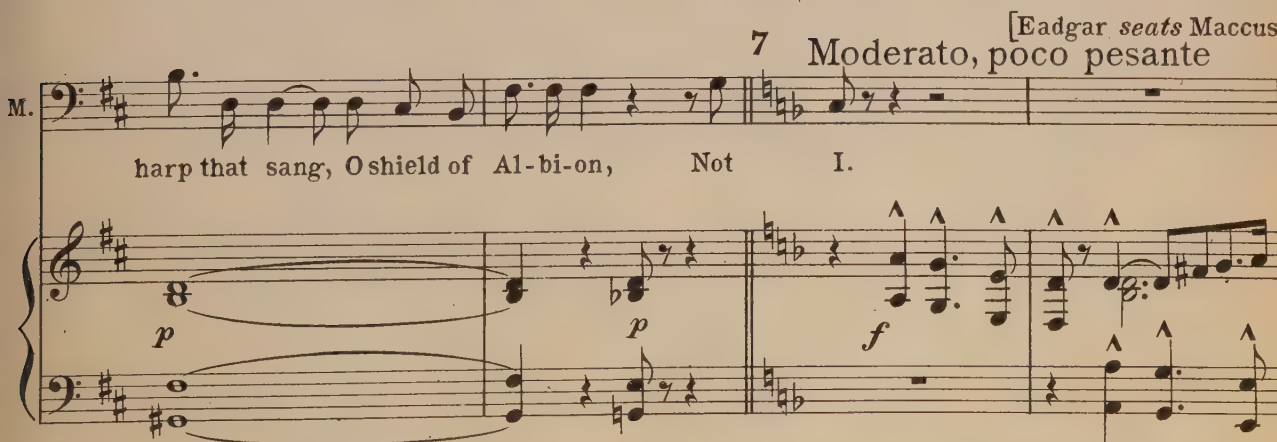
wounds, Thou sang-est the white Lent - en-tide, And lov-er from his

E. 

le - man sun - der'd, Thou beard - ed night-in-gale!
Maccus

It was the

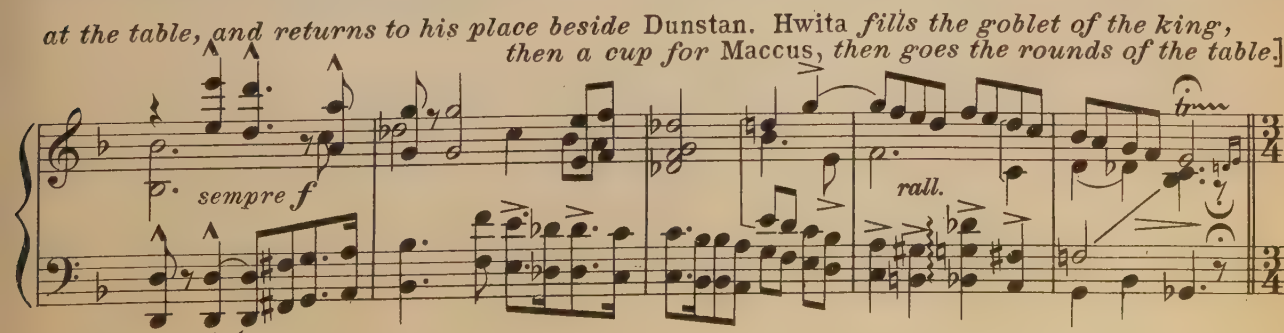
mf rall.

M. 

harp that sang, O shield of Al-bi-on, Not I.

p *p* *f*

at the table, and returns to his place beside Dunstan. Hwita fills the goblet of the king, then a cup for Maccus, then goes the rounds of the table.



sempre f *rall.* *fin*

Gunner

[At the table]

Cynric

No

Animato e leggiero

Ho,

Os-lac! Thoult fall

in-to thy cup!

Dunstan

[To Eadgar]

I tell thee,

fear, my friend: the cup has long since fall-en in-to Os-lac!

Ead-gar,

There is not a man in all thy kingdom So

worthy of the See of Worcester As the monk [waking up] Os-wald.

Oslae

Where's—

Oslac It may be

Aeth-el - wold?
Brand

Hast thou looked

mp *cresc.*

E. so. I do not say 'tis

B. un-der the board for him?

fp

Ed. *

Gunner Under the board?

E. not so. Yet was it a

cresc. *mf*

Ed. *

Gu. He can-not see a - bove it, From

E. win - try day in Worcester, And a grey day in London, When

f

9

Gu. where he sits!

E. thou did-est on thy Can - ter-bur-y pall.——

Dunstan

A man must go high - er to see

poco rall.

Hildeburh

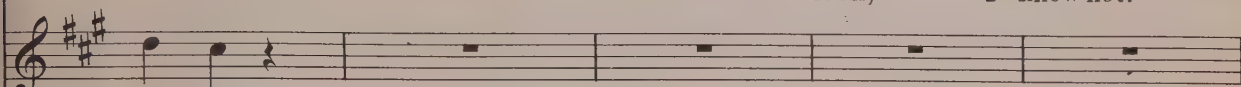


Who is the woman, then?

Godgyfu



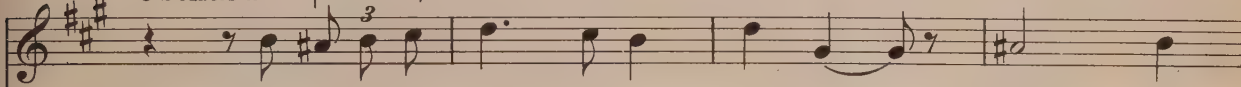
Good lack, I know not!



fur-ther.

a tempo

Ostharu



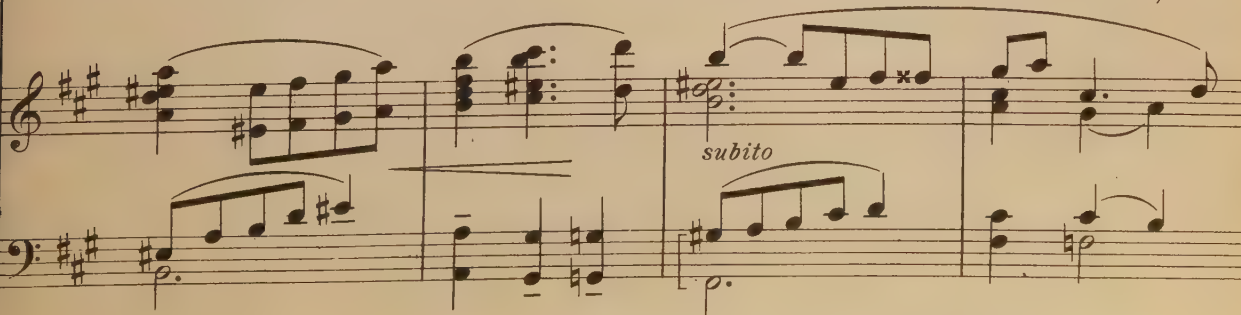
The woman is daugh-ter to Ord-gar,— Thane of

Dev-on.
Cynric

"Ael - fri - da" she hight.



Sooth,—



Godgyfu

C. I won - der the King send - eth not to Damas - cus

Dunstan, a man will do much to keep his

p *cresc.*

Go. for his bride! Why stand at Devon? 'Tis said of oth - ers.

Hildeburh

Gunner 'Tis said she is rankly fair. —

And the day thou swear'st thy

C. liv - ing, ... Much, but not all!

f *mf*

Ostharu

Gu. And Iween the chest of sil - ver man - cus - es Beside her father's bed Doth not be -

cler - gy in - to monks, Thou wouldst do well to

dim her, neither. **Hildeburh** *3* Is he so rich in sil-ver, the
3 wid-en thy door-step: For next year's crop of fa-ther-less babes
f mf
 Dear la-dy, He dare not stand too
 old man?
 in Eng-land Will be thick-er than wolves in
accel. e cresc.
 nigh the fire, Lest he melt in his hose And come out candle sticks!
 Wales! Brand
 Yea, so, by my sword!

11 · Allegro Dunstan

Ah, me, In what a wil - der-ness, And snuffed at by

8

f

Godgyfu

How-e'er it be,

D. wolves, Build I the house of God! _____

Eadgar

My friend, take it not to

8

ff *f* *ancore accel.*

Molto vivace

Go. And be she rich _____ as silk Ead - gar will none of her, _____

D. So maketh mer-ry the world.

E. heart! It was mer-ri-ly said.

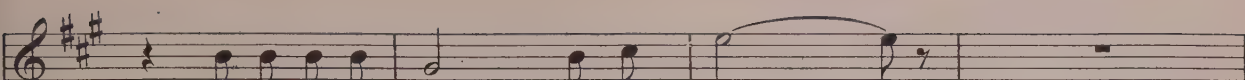
3

Molto vivace

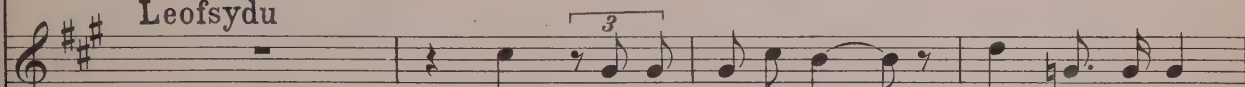
8

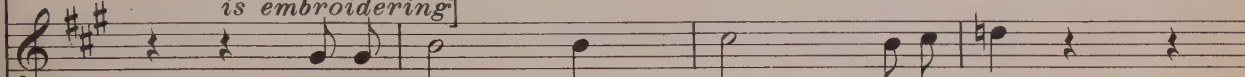
ff *p*

Red. *

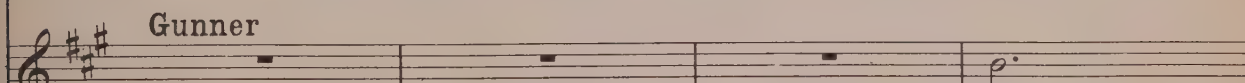
Go.  If she be not fair as the moon. _____

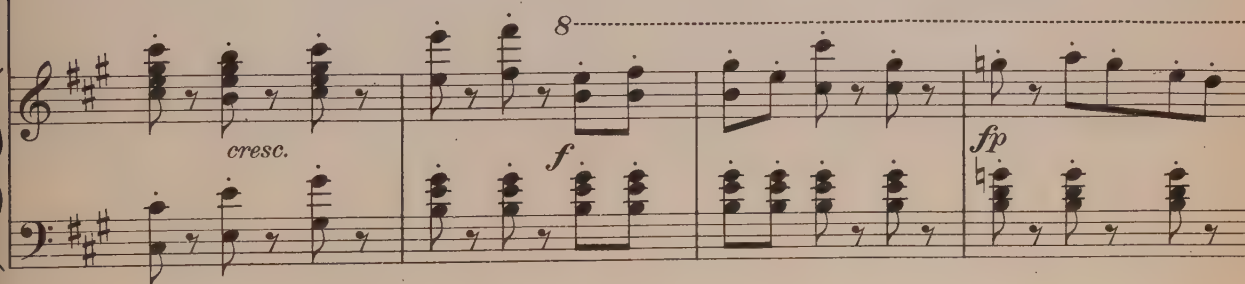
Leofsydu


 [Looking at a cloth which Ostharu is embroidering] Lor', what a love-ly fowl!— Look, Hil- de-burh!

D.  But it draws its mirth from a sheath.

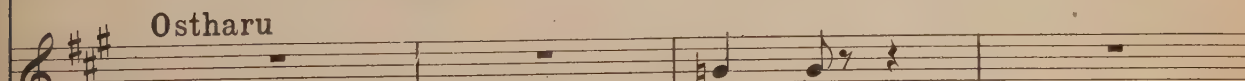
Gunner

 Nay,

 *cresc.* *f* *fp*


L.  Is it a pea- cock?

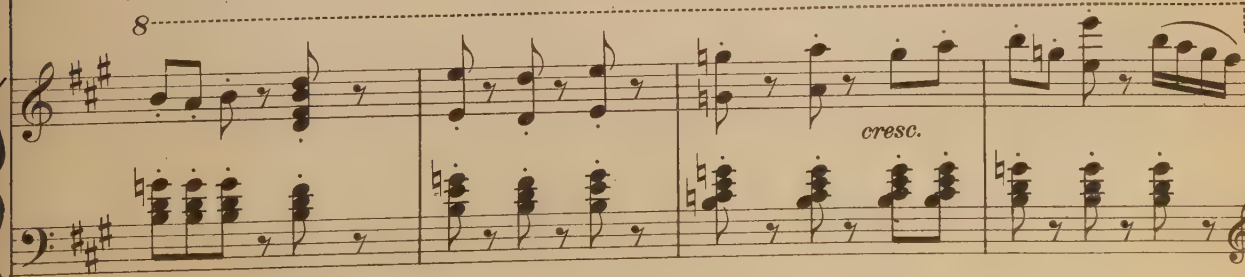
Ostharu

 Yea. _____

Hildeburh

 'Tis won- drous fair. What a

Gu.  Dun- stan! I was but coughing to free my wind-pipe!

 *cresc.*

H. fair dye, the rich hue of his eye! Is it done with madder?
Brand

'Tis a known thing, I

sfp

Ostharu

I know not, Hil-de-burh. I would that I did! My

nev-er ope my mouth, but to put my foot in it!

ffp

fp

Leofsydu

Love - ly!

broth - er brought it me from Flan-ders.

Hildeburh

'Tis love - ly!

Art wroth with us,

sfz

sfz

sfz

sfz

13

Dunstan

Andante

No. The Church of God

Fa-ther?

Andante

Mosso, quasi liberamente

is not a can-dle. Blow on. [waking again]

Where's

Mosso, quasi liberamente

Gunner

Più animato

Aeth-el - wold? I had my head on his shoulder!

Then 'tis the

Più animato

Con spirito, e molto deciso

Gu. first head lay ev-er on his shoulder, If tales be true.—
Brand

Nay, 'tis a
Con spirito, e molto deciso

B. known thing: Bold heart and a dought-y arm in the

B. fight he hath, Yet for all that and all that,

B. At the Hall of King Love

Cynric

B. — — — — — Yea, so!

— Not yet is he dubbed Rider!

cresc. *f*

C. — — — — — 15 — — — — —

'Tis true as doom. He shun-neth a fair maid —

mf *senza rit.* *p*

C. — — — — — As she were a foul - mar-ten; And should a wench but breathe —

mf

C. — — — — — up-on him in the dark, He would bur-y him-self

cresc.

Gunner 16

C. *'Tis a tooth - less*

till the smell of her were off him!

f *mf*

Gu. babe the King sends in-to Devon to bite his shill-ing.

poco stringendo

[Enter Aethelwold]

f a tempo *allarg.* *ff molto rall.*

Agitato
Cynric

Ho! there thou art! Talk of the Evil One, and thou treadest on his

ff *f* *mf*

17
Gunner

Thinkest thou thy

tail!

Brand

Come back and be friend-ly.

drink will stand for- ev- er stead-fast 'Twix two such reav-ers as the

Church and the King?
Wulfred [*Lifting Aethelwold's cup and holding it, bottom up*]

Nay, I'm the thief!

Allegretto, giocoso

w. *p*

Sooth, Aeth-el-wold, a man's a man,

fp *stringendo* *p*

w.

E'en in these la-dy-like days,

a tempo *stringendo*

18

w.

And the lit-tle time a Sax-on hath to him-

mf a tempo

w.

self, What with kiss-ing the Welsh and cuddling the Danes,

sf *sf*

19

He owes to Eng - lish drink-ing!

ff *ff a tempo*

The Nobles laugh and shout approval. General cheerful bustle and refilling

8

of wine-cups.

dim. *mf* *dim.*

p *rall.*

30 Andante

20 Aethelwold [At the fire, warming his hands]

'Tis nigh day-break. Ye'd not be -

lieve, sit-ting here like a folk-moot of

moles, — How bright the world is with - out.

Più mosso

Gunner

And thou wouldst not be - lieve,

out there in the barn - yard, Snuffing up the wind like a

[Laughter]

fox, How good the ale is with - in!

21

Andante tranquillo

Aethelwold

A lit - tle wind is run-ning like a

tide o - ver the grass. It

mak-eth a marsh of the door - yard, And the

Ae.

sweet stench of the loam ris - eth sharp and

The musical score is written for three parts: Ae. (Aethelwold), Oslac, and a Piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The Ae. part begins with a treble clef and a B-flat key signature, with the instruction 'chill.' and a long horizontal line indicating a sustained note. The Oslac part begins with a bass clef and a B-flat key signature, with the instruction '[staring at Aethelwold]' and a long horizontal line indicating a sustained note. The Piano accompaniment consists of two staves, both with bass clefs and a B-flat key signature. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line.

Ae. *chill.*

Oslac [*staring at Aethelwold*]

Aeth - el - wold!

Cynric

Con anima

Yea, friend,

Come hither!

Con anima

fp

C. *Os - lac hath yelped in his sleep. He*

Thy maid - en-hood is at
had his head on thy should-er!

f *mf* *f*

This system contains measures 21 through 24. It features a vocal line for 'Gunner' and a piano accompaniment. The lyrics are 'Thy maid - en-hood is at' and 'had his head on thy should-er!'. The piano part includes dynamic markings of *f* (forte), *mf* (mezzo-forte), and *f* again. There are triplets in both the vocal and piano parts.

Aethelwold

22

As for thee, thou
moot.

f

This system contains measures 25 through 28. It features a vocal line for 'Aethelwold' and a piano accompaniment. The lyrics are 'As for thee, thou' and 'moot.'. The piano part includes a dynamic marking of *f* (forte).

pike, Thy mouth is o - pen...

mp *f*

This system contains measures 29 through 32. It features a vocal line for 'Gunner' and a piano accompaniment. The lyrics are 'pike, Thy mouth is o - pen...'. The piano part includes dynamic markings of *mp* (mezzo-piano) and *f* (forte). There are triplets in the piano part.

shut it. Gunner
Thou'rt a hard man.

mp *f*

This system contains measures 33 through 36. It features a vocal line for 'Gunner' and a piano accompaniment. The lyrics are 'shut it. Gunner' and 'Thou'rt a hard man.'. The piano part includes dynamic markings of *mp* (mezzo-piano) and *f* (forte). There are triplets in the piano part.

Aethelwold

Gunner

Speaking of

Wouldst have me drink through my nose?

Ae.

drink,....

Hwi-ta! Where is the boy?

Hwita

Here, my lord!

Aethelwold

Good! Give it four legs, Hwi-ta, And let it walk to me by it -

*colla voce**mf*

23

[Eadgar joins him, and they go to the settle by the fire.]

Ae.

self!

Deciso

f

Andante moderato

Eadgar Nev-er bet-ter: and champing to be off.
How goes it with the mare?

Andante moderato

p

p Sooth, as for me,—
And with thy self?

p *molto cresc.*

Allegro impetuoso

I'd ride to hell for thee!—

And thou know'st it, Ead-gar. I'd be thy

Red.

* Red.

*

Ae. hench - man to the Fiend him - self! And

Ae. call it but a half - days run! But

Ae. as for Devon, I am not the

L'istesso tempo

Ae. man to send. Eadgar

L'istesso tempo

I

E. know thou'rt loath to go, Nor would I ask it of thee,

p

E. Ae-thel-wold, But be-ing so be-set with irk-some

25

p *poco*

E. business, I cannot stir from my stool. And 'twix

[Eadgar glancing at Dunstan]


a poco cresc.

E. thee and me... A scurf up-on these clerks of


f

E. Dun-stan! By Odin's foot, I am fed to the neck with them!

Un poco meno mosso

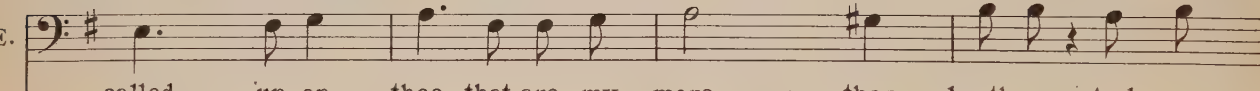
E. 
 Be-ing, as I say, so teased by this and that, I am

fp

E. 
 stowed here for the winter in Winchester. I have

p *poco a poco cresc.* *mf*

26

E. 
 called up-on thee, that are my more than brother, And my

p

E. 
 dear - est friend, To ride out in my

mf *f*

Red. * *Red.* * *Red.* * *Red.* *

stead.

ff con forza, meno mosso

dim.

mf

27 Aethelwold

I am not un-mind - ful, Eadgar, and I would thy need were my heart to

mp

sfz stringendo

Tranquillo

throw to thy hound:

Thou should'st have it.

I speak no i-dle word.

f rit.

p

But as for Devon,

I am not the man to send!

How shall

p marcato

mf-p

28 Allegretto

Ae. I say a woman is foul or fair?

p sotto voce

Ae. So man - y dry leaves in a ditch they are to

mf. *cresc.*

Ae. me, These whispering girls, A lit-tle fair-ish

dim.

Ae. and a lit-tle foul-ish, And all a -

poco stringendo *f a tempo*

29

Ae. like and might-i-ly un - der - foot.

a tempo

poco rall.

dim.

Eadgar

Yea, so, my friend;

p

mf

E. — and 'tis for that I send thee.

rall. e dim.

Vigoroso

E. Thou art not like to go gid-dy, and swoon from horse, At the

f

Meno mosso

E. first wimple thou sighteston a Devonshire down. Whom should I send in thy stead?

colla voce *p*

E. A man like Ingild, That recketh not if a wench be crippled or

p *mf accel.*

E. 30 straight, So she be warm - heart-ed?

f *p rit.*

Andante moderato, molto sentito

E. Lo, thou, I am sad, i-wis, of my widowed lot, And would be

p

E. *wed a-gain. ten.* But not to the first red kirtle thou'lt

E. meet on a market day, Else where-fore turn from home?

Un poco più animato

E. Yea, wed again... Nor have the

E. world ——— run clucking to its window, Say - ing,

31 Ancora più mosso

E. *p* "Come quick! Tis the King's leman! The bold thing, look at her! Stepping so

cresc.

Tempo primo

E. proud, the brothel!" But Lord! I am lone-some for a

più f allargando *f*

E. love - ly woman To buy things for! Bright silk that

cresc. *ten.* *f* *mf*

E. clashes like a sword, And gems from the East, not seen before in Eng - land!

mf stringendo *f*

E. *And weigh her down with them, that she might not*

p allargando *f a tempo* *mf*

E. *walk But lean - ing on mine arm.*

cresc. mf accel.

32

E. *Ah, Aethelwold, what dost thou*

f allarg. ff

Meno mosso

E. *think on, in the Lenten-tide, When the white-thorn*

dim. f meno f

E. *blos-soms in the haw?*

a tempo
p

Aethelwold

I think on the Lent - en - tide, And the white -

p allargando

33 *Un poco agitato* [with resolution]

Ae. *thorn. Well,*

molto rit.
fp
p

e. *be it as thou wilt! By my winding-sheet,*

fp
p
p

e. I'll do my best for thee! Yet if I fetch thee home a

p *colla voce*

e. gall'd fil-ly with dock-burrs in her mane, Thou'lt thank me sparing-ly.
Eadgar

Thank thee, thou

p

E. mil-ler's thumb? I'll wed thee to the wench!

f *accel.* *sfz* *ff*

34

Aethelwold

E. Know I mine errand?
Come, knowest thou thine errand by heart?

p *più lento* *fp* *fp*

Animato

Ae. Think'st thou a man hath a night-mare pawing his chest All night for three

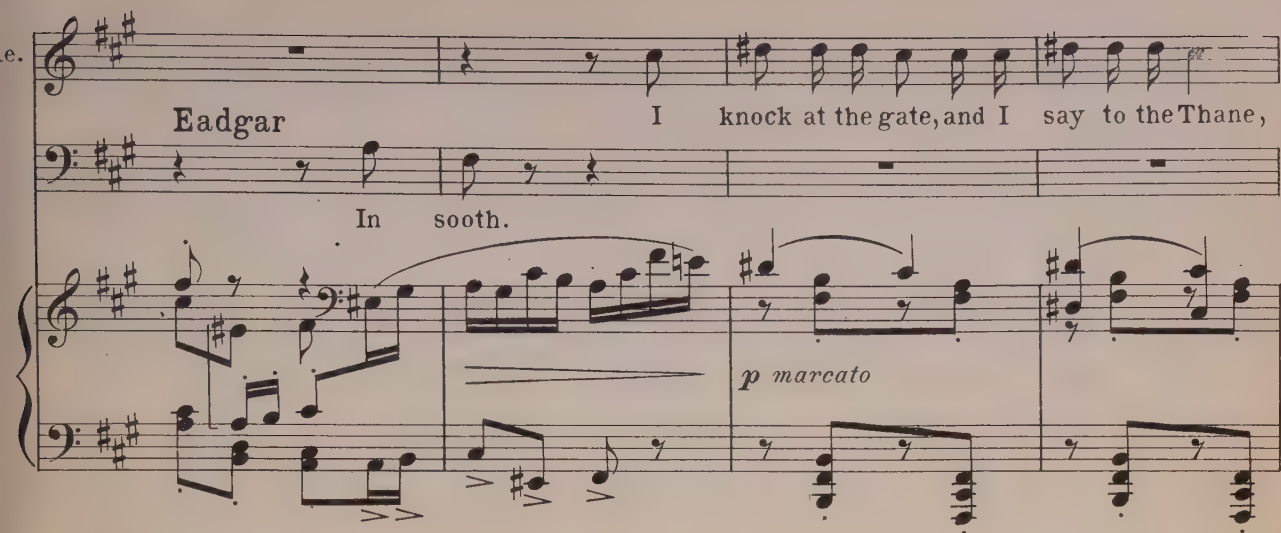
Un poco meno mosso

Ae. sennights, And knoweth not if she be iron-grey or dun? So

35 Allegretto

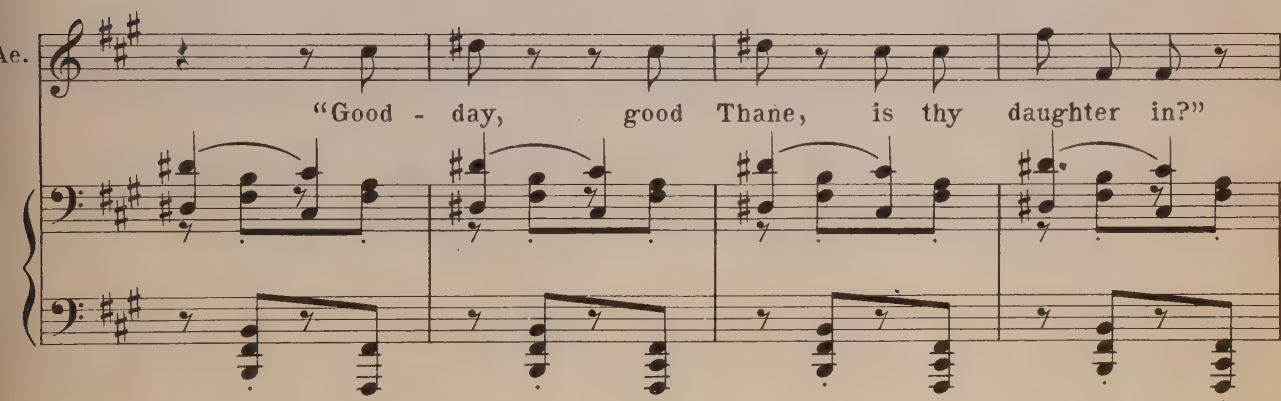
Ae. runs it. I climb to my sad-dle and I ride, and I ride, and I

Ae. ride, Till I come to the gate of the house of the Thane of Devon.

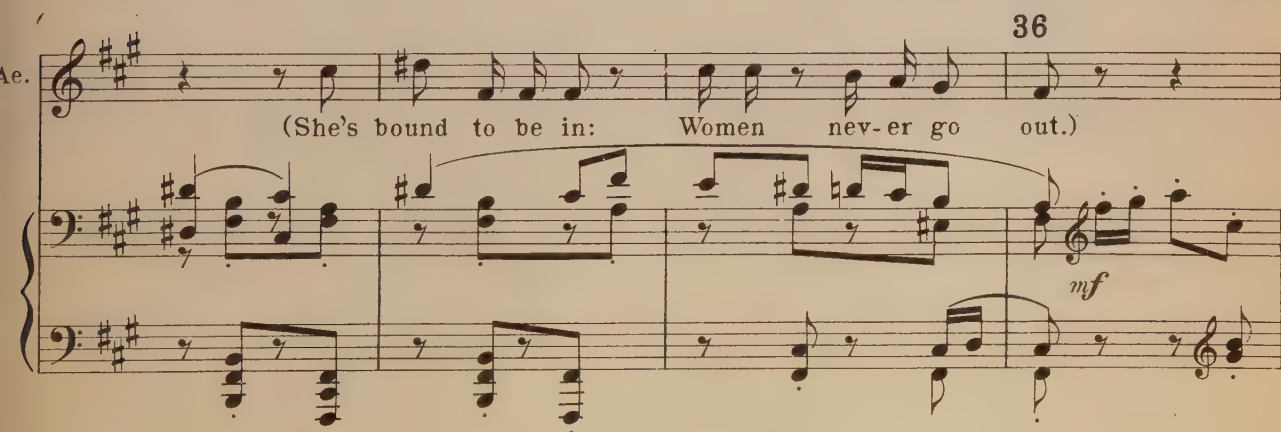
e. 

Eadgar I knock at the gate, and I say to the Thane,
In sooth.

p marcato

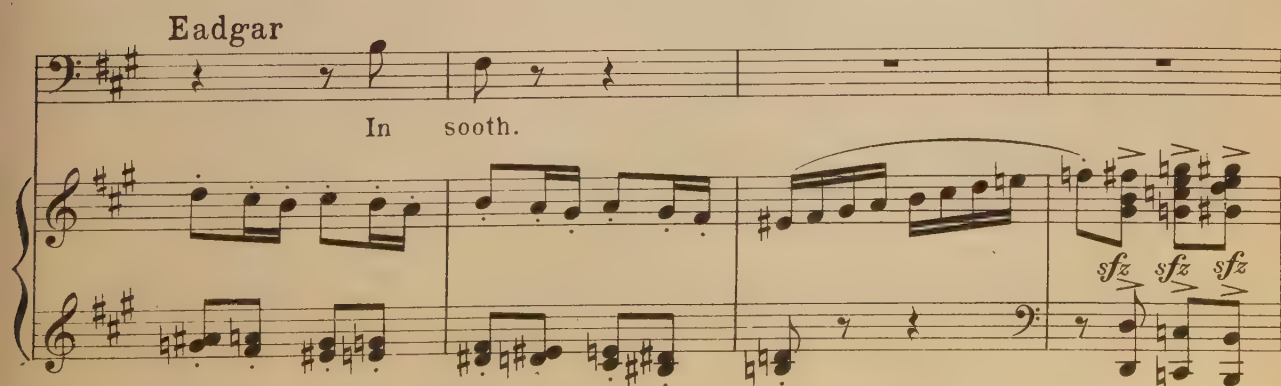
Ae. 

"Good - day, good Thane, is thy daughter in?"

Ae. 

(She's bound to be in: Women nev-er go out.)

mf

Eadgar 

In sooth.

sfz sfz sfz

Ae. *I say to the daughter, "Good mor-row, good maid!_____*

p

Ae. *Ead - gar of Wes - sex, a friend of mine, And a wor - thy*

fp

fp

Ae. *chap-man, hath heard thou art fair._____ Now,*

37

f

Ae. *if thou be fair as men say thou be, Then*

mf

f

Ae. do on thy hood, and come a-long o' me, And

mf

Ae. sooner than a weasel can suck a duck's egg,

cresc. ed accel. *ff* *mf*

Ae. Thou shalt be Queen of

mf *sf*

38 Allegro

Ae. England!" Eadgar In sooth!

ff *dim.* *f*

E. *In sooth!*

mf *dim. e rall.*

[thoughtfully] *Andante, con maestà* *poco rall.*

E. *In sooth... And now, Aethelwold,... wilt thou pledge me?*

p *colla voce*

Con moto
Aethelwold 39

Pledge thee, Eadgar? Yea, so, — by the Rood, will I!

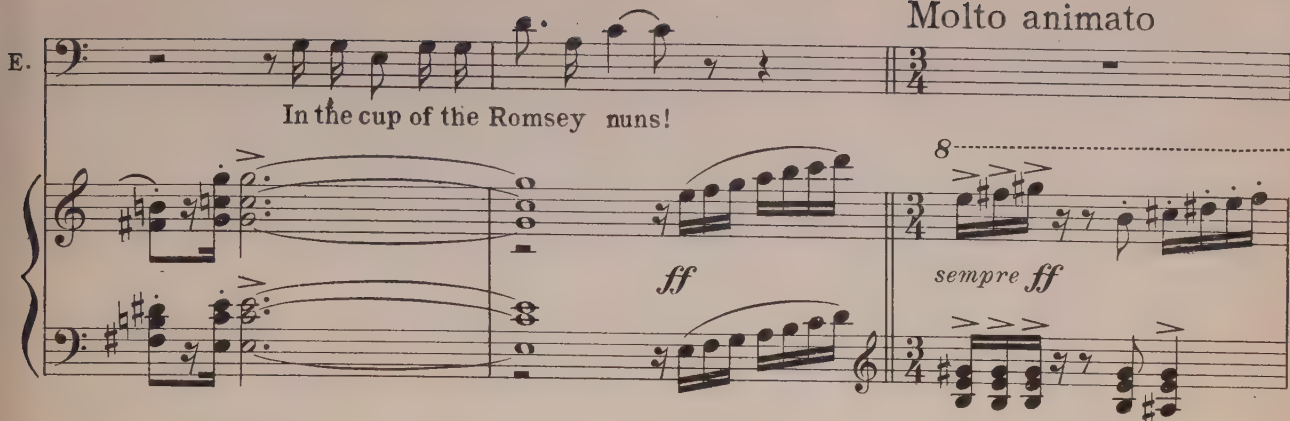
sfz *f*

Eadgar [to cup-bearer]

Hwi - ta! Wine here!

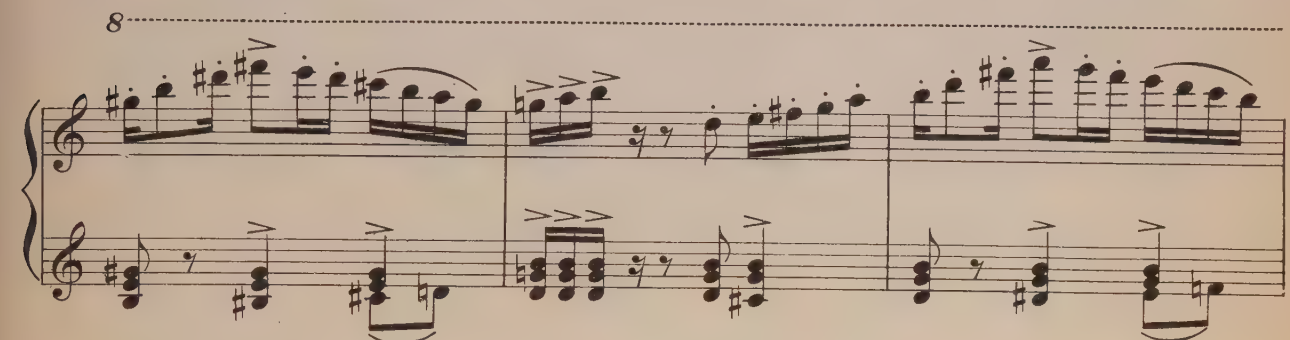
6

Molto animato

E. 

In the cup of the Romsey nuns!

ff *sempre ff*



ff

Poco più lento

[The Nobles and Ladies all rise. Aethelwold takes the cup, and

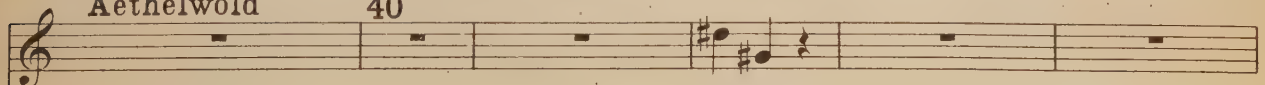


ff

stands facing Eadgar, who holds his drawn sword before him, as if to protect him.]

Aethelwold

40

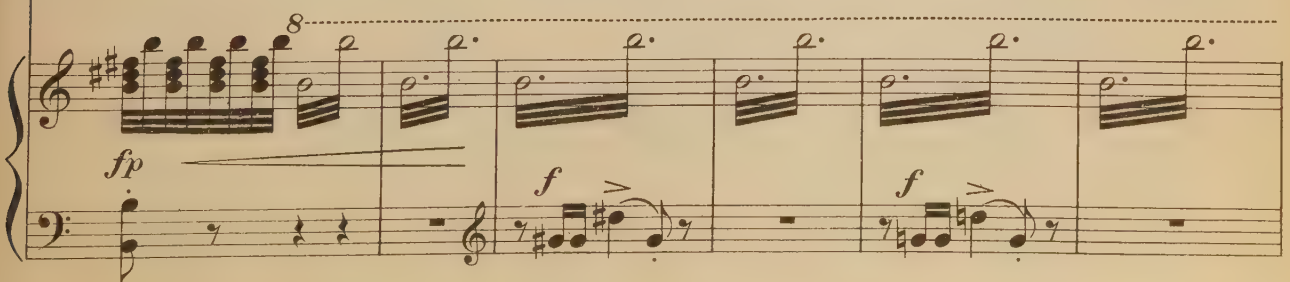


Eadgar

Wassail!



Drink hale!



fp *f* *f*

[Aethelwold hands the cup to Eadgar, draws his sword in turn, and holds it be-
Maestoso

fore the King.]

Aethelwold

Was-sail!

L'istesso tempo

41 SOPRANO

ALTO

TENOR

L'istesso tempo

Un poco più animato

Aethelwold

Now is thy Weird my Weird, and thy foe my fiend!—

Eadgar

Now is thy Weird my Weird, and thy foe my fiend!—

Ae. *'Twix thee _____ and wolfish want, 'Twix thee and sor-row,*

E. *'Twix thee _____ and wolfish want, 'Twix thee and sor-row,*

p *p poco rit.*

42

Ae. *'Twix thee and the singing ar-row with the darkened fang,*

E. *'Twix thee and the singing ar-row with the darkened fang,*

p accel. *più f*

ff

Ae. *ff* I stand with o-pen breast!

E. *ff* I stand with o-pen breast!

ff *mf* *mp*

Ae. Life, that is stronger than I, — is not so strong As

E. Life, that is stronger than I, — is not so strong As

f

Ae. thou and I! — Death, that is stronger than I, —

E. thou and I! — Death, that is stronger than I, —

p *f*

Ae. is not so strong As thou and I! Un -

E. is not so strong As thou and I! Un -

dim. *mp*

43

Ae. quelled, Thou and I, Till Life and

E. quelled, Thou and I, Till Life and

mp molto marcato *p* *cresc.* *f accel.*

Ae. Death be friends!

E. Death be friends!

sempre f

Ensemble

SOPRANO

Was-sail! Was-sail!

ALTO

TENOR

Was-sail! Was-sail!

BASS

Was-sail!

Con moto

ff

Eadgar

Come now, and see the day, If the sun

mp

mp

[The great doors of the castle are flung open,

E.

be up!

ff

revealing full daylight without.]

44

mf *ff* *mf* *f* *mf* *f*

Eadgar.


The eastern wall is a - stir, and the gate a -

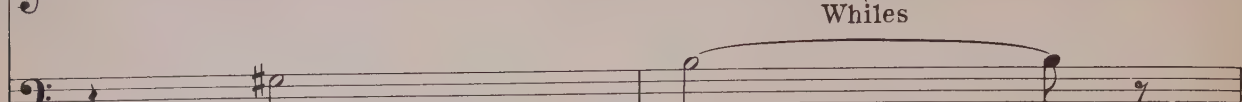
Aethelwold

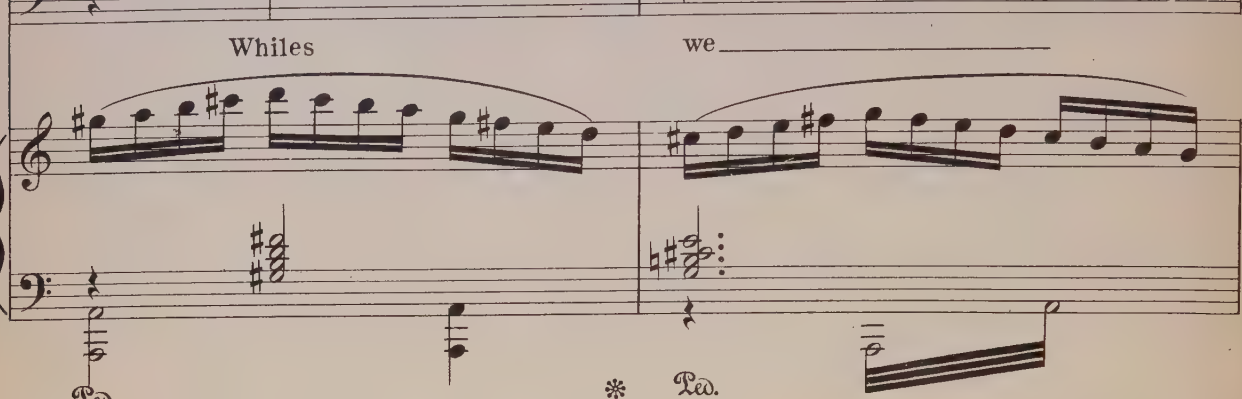
The eastern wall is a -

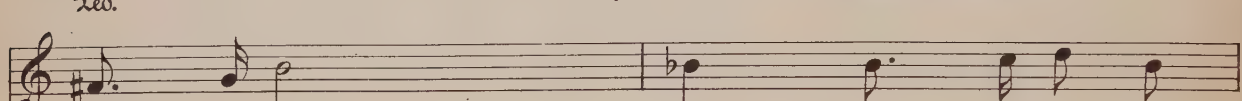
jar! The eastern wall is a -


Blow ye the candles out!

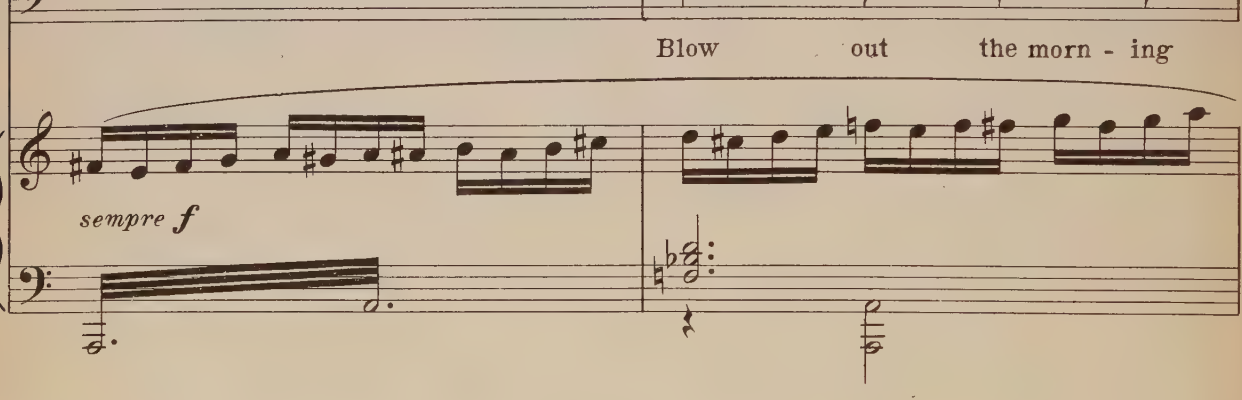
Ae.  Whiles

E.  Whiles we


 * *Ad.*

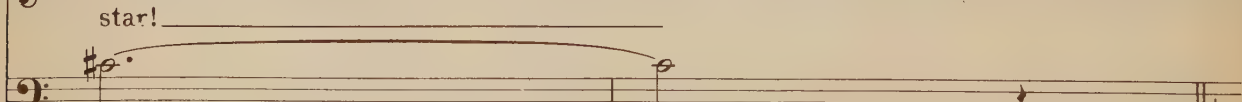
Ae.  thou and I,...

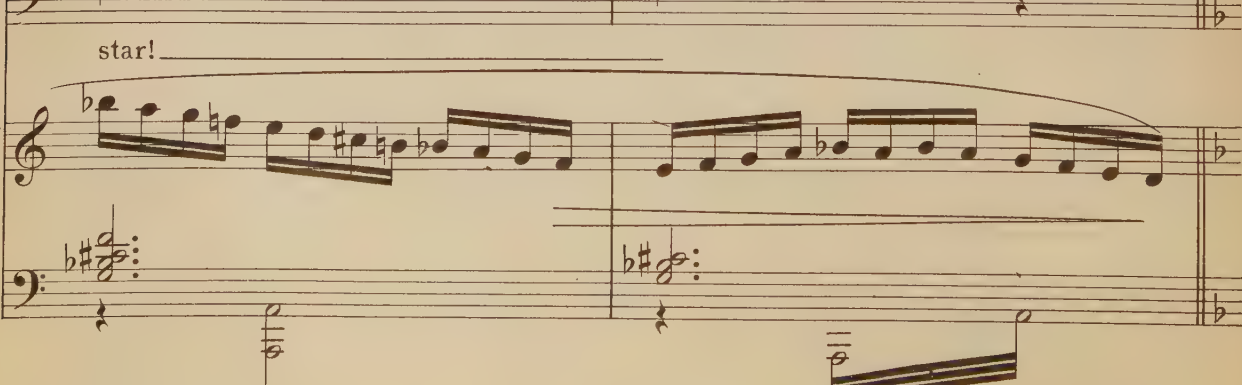
E.  Blow out the morn - ing

 Blow out the morn - ing

sempre f

Ae.  star!

E.  star!



45

Aethelwold

Più lento

[To Dunstan]

Day breaks! I go! ——— Thy

f *mp* *espress.*

bless-ing, Father, up-on me and up-on mine er-rand!

p *colla voce* *solenne*

Moderato
Dunstan

Thee, my son, I free-ly bless, And commit un-to the care of the Most High.

p

As for thine errand, I would to my heart that wise and ho-ly mag-is-ter,

fp

D. *Paul - us of Tars - us, in my humble stead might speak Un - to the King, that*

p

46 [To Eadgar]

D. *seeketh now a second wife! — "So-lu-tus es ab u - xo - re? Ne*

f

D. *quae - re u - xo - rem!" I shout in - to the wind that*

mf *accel.*

D. *bearth my words no - whither, But on - ly back to mine own — ear!*

f *dim.* *e* *rall.* *Andante,*

molto moderato

rit. *l.h.*

47 *Animato* Eadgar

Yea, Dunstan, And I would thy Paulus of

pp

E. Tars - us Were here to an - swer thee: "Tis

sempre pp

Dunstan [*graciously*]

Thou art too

bet-ter to wed than to burn!"

48

D. nim-ble for me. I must blow on my smould - 'ring

p

D. wit Ere I chide thee fur-ther!

Maccus

Oh,

49

M. Cae-sar, great wert thou! And Jul-ius was thy name! _____

TENOR

Nobles

BASS

Oh,

M.

Cae - sar, great wert thou! And Jul - ius was thy

f

M.

That furrowed thy way Through a fallow spray, And to storm-y Brit - ain

name!

mf

rall. *a tempo*

M.

came! But I would not stand in thy stead, For I'd

rall. *sfz a tempo* *mf*

M. *lief-er be quick than dead!*

Nobles *f* But I *f* would not stand in thy

f

stead, For I'd *lief-er be quick than dead!*

ff

Eadgar *f* Oh,

f

Aethelwold

And Claudius was thy name!_____

Cae-sar, great wert thou!_____

All Men

pp Ha! Ha! Ah! Ha! Ha! Oh,

mf a tempo

That

That

f Cae-sar, great wert thou! And Claudius was thy name!_____

f

Ae. *rall.* *a tempo*
 said, "To be rid Of what Jul-ius did, I'll go and do the same!" But I

E. *rall.*
 said, "To be rid Of what Jul-ius did, I'll go and do the same!" But I

pp Ha! Ha! Ha! "I'll go and do the same!"
pp *rall.* *a tempo*

p *rall.* *sfz* *a tempo*

Ae. would not stand in thy stead, For I'd lief-er be quick than dead!

E. would not stand in thy stead, For I'd lief-er be quick than dead!

p Ha! Ha! Ha! Ha! Ha! *f* But I
p *f*

mp

would not stand in thy stead; For I'd lief-er be quick than:

would not stand in thy stead; — lief-er be quick than...

mp

f *fp* *fp*

[The retinue of Aethelwold begins to ride past the door]

f

lief-er be quick than dead! —

f *ff*

Aethelwold

'Tis time! — Oh,

Eadgar

Oh,

mf *ff* *f*

6 6

3 3

52

Ae. Cae-sar, great wert thou! And Hadrian was thy name!

E. Cae-sar, great wert thou! And Hadrian was thy name!

pp All Men
Oh, Cae - sar! Great thy name! *f* Oh, Caesar, great wert

mp a tempo *f*

Ae. Thine eye did itch Till a

E. Thine eye did itch Till a

thou! And Hadrian was thy name! *p* Thine eye did

p

Ae. *rall.* *a tempo*
 Rom - an ditch Was dug in Brit - ish shame! But I

E. *rall.*
 Rom - an ditch Was dug in Brit - ish shame! But I

itch Till a Rom - an ditch Was dug in Brit - ish shame!
rall.

rall. *a tempo*
sffz

53

Ae. would not stand in thy stead, For I'd lief - er be quick than dead! Thine

E. would not stand in thy stead, For I'd lief - er be quick than dead! Thine

f
 Thine
f

a tempo
mp

ff *rall.*

Ae. eye did itch Till a Rom - an ditch... Ah!

E. eye did itch Till a Rom - an ditch... Ah!

eye did itch Till a Rom - an ditch Was dug in Brit - ish shame!

f *ff* *rall.*

[Aethelwold's horse is led to the door.]

e. —

E. —

a tempo

But I would not stand in thy stead, For I'd liefer be quick than dead!

f *a tempo*

54 Ensemble
SOPRANO

f Cae-sar, thy day is done! While ours is
ALTO unis.
TENOR While ours is
BASS Cae-sar, thy day is done! While ours is

f *accel. molto*

Aethelwold

Fare - well, all here! —

ff but be - gun! —

ff but be - gun! —

ff *f* *trmm*

55 Allegro, con brio

[Aethelwold goes up to the door.]

ff Fare - - - well! *mf* Fare thou

ff Fare thou

ff Fare - - - well! *mf* Fare thou

ff Fare thou

Allegro, con brio

ff *mf*

ff well, and God be with thee!

ff

ff well, and God be with thee!

ff

and God be with thee!

ff

f

Fair weather and good roads!

f

Fair weather and good roads!

f

f

mf

God keep thee from all fear!

mf

God keep thee from all fear!

mf

God keep thee from all fear!

mf

fear! God keep thee!

mf

f

ff God be with thee! *f* God with thee! Fare -

ff God be with thee! *ff* God be with thee! Fare -

ff God with thee! *f* God with thee!

ff well! *ff* well!

ff *stringendo*

56 Poco meno mosso

Aethelwold [in the doorway, to Eadgar]

Ere the summer goose flies, Thou shalt have

fff-mf *mf marcato*

Ae. word from Dev-on!—

Eadgar

God keep thee

mp

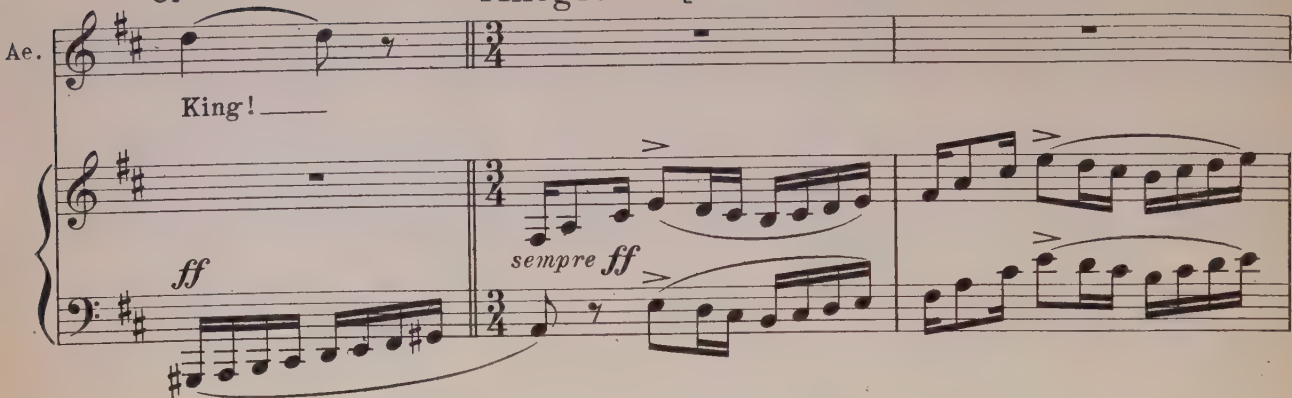
Ae. God shield thee, my

E. Aeth-el-wold!

p *f*

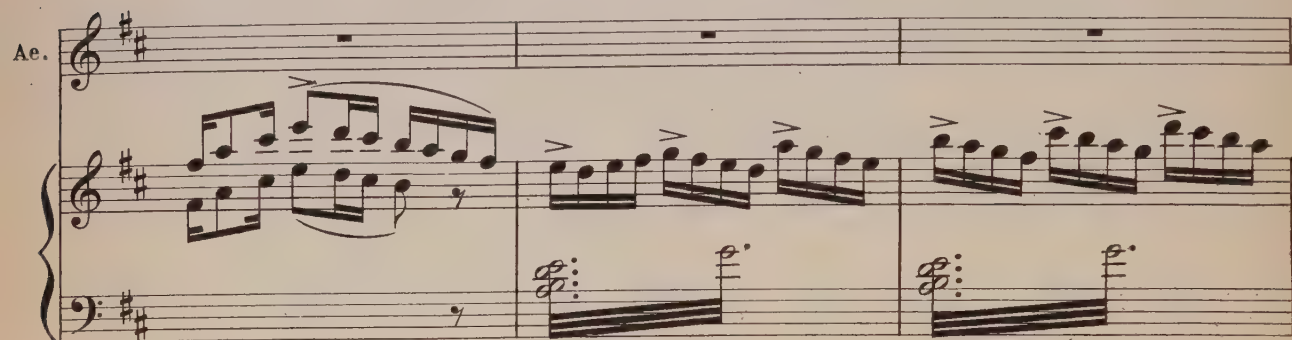
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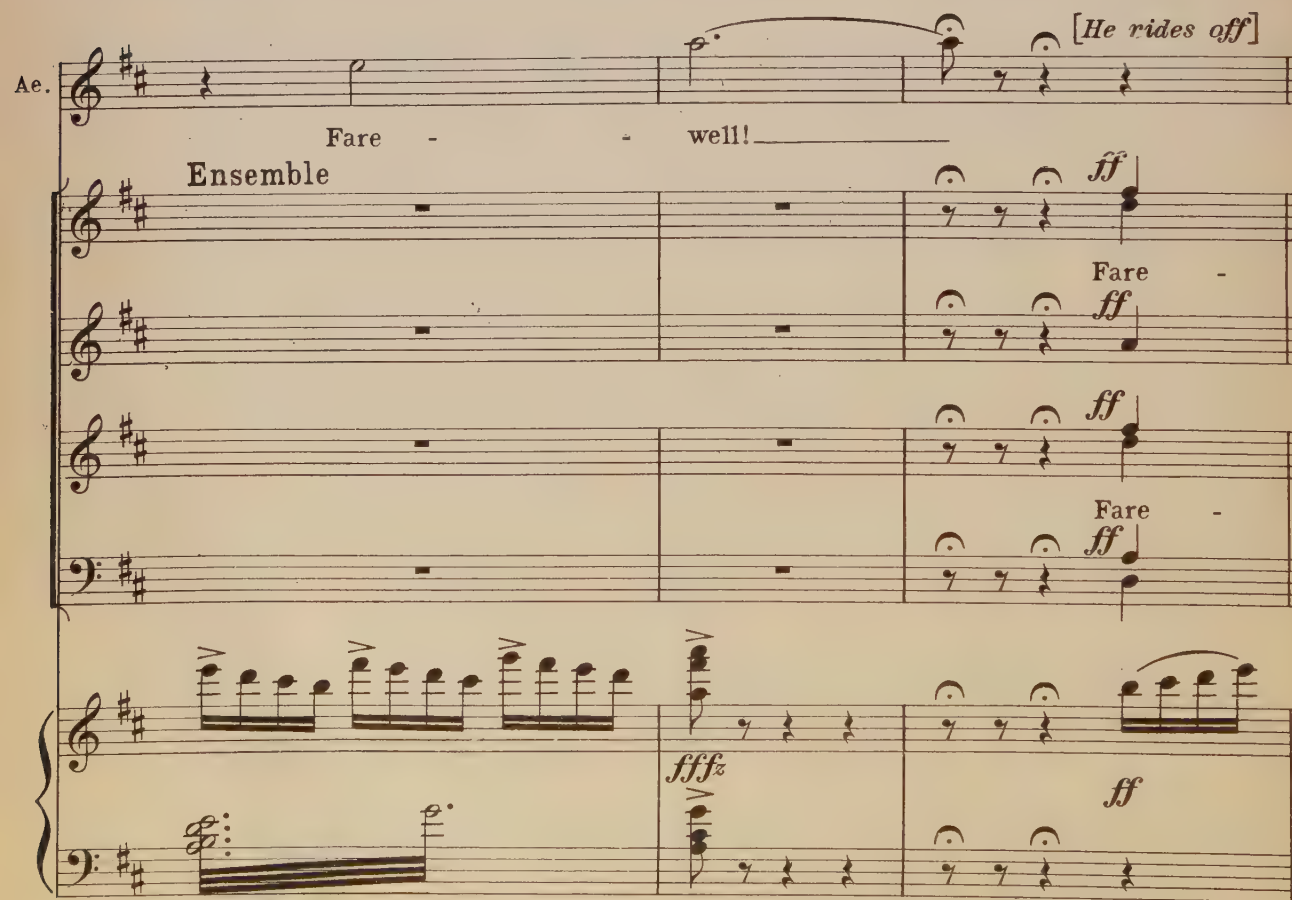
Allegro [He leaps to the saddle]

Ae. 

King! —

ff *sempre ff*

Ae. 

Ae. 

Fare - - - well! —

Ensemble *ff* Fare - *ff* Fare - *ff* Fare - *ff*

fff *ff*

Presto

well! Fare well!

ff

Presto

ff

sfz sfz sfz

sfz sfz sfz

[Curtain] *fff*

p ff

Act II

INTRODUCTION
Vigorouso

The musical score for the Introduction of Act II is written for piano and bass. It begins with a 3/4 time signature. The piano part features a series of chords and arpeggiated figures, while the bass part provides a steady accompaniment. The score is divided into four measures, each with specific dynamics and articulations:

- Measure 1: *ff* (fortissimo) in both hands.
- Measure 2: *ff* (fortissimo) in both hands.
- Measure 3: *p subito* (piano subito) in the piano part, and *molto cresc.* (molto crescendo) in the bass part.
- Measure 4: *ffz* (fortissimo z) in the piano part, and *dim. e rall.* (diminuendo e rallentando) in the bass part.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one sharp (F#).

Andante moderato

The musical score for the Andante moderato section is written for piano and bass. It begins with a 4/4 time signature. The piano part features a series of chords and arpeggiated figures, while the bass part provides a steady accompaniment. The score is divided into four measures, each with specific dynamics and articulations:

- Measure 1: *mf* (mezzo-forte) in both hands.
- Measure 2: *mf* (mezzo-forte) in both hands.
- Measure 3: *mf* (mezzo-forte) in both hands.
- Measure 4: *mf* (mezzo-forte) in both hands.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one flat (Bb).

First system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*, *dim.*. Includes triplets and slurs.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *accel.*, *f*, *pp subito*. Includes slurs and triplets. Tempo marking: *Lento*.

Third system of musical notation. Treble and bass staves. Dynamics: *mf*, *mp*, *poco rit.*. Includes slurs and triplets. Tempo marking: *Tempo I?*. Performance markings: *Red.* and ***.

Fourth system of musical notation. Treble and bass staves. Dynamics: *a tempo*, *mf*. Includes slurs and triplets. Section marking: *2 Più mosso*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *più f*, *accel.*. Includes slurs and triplets.

Tempo I^o

f

mf *cresc.*

f

dim.

p *stringendo*

f a tempo

dim. *mf*

f *accel.*

più f

allargando

ff

mf

f

dim. e rall.

p

marcato

p a tempo

marcato il basso

pp

p [Curtain]

rit.

f

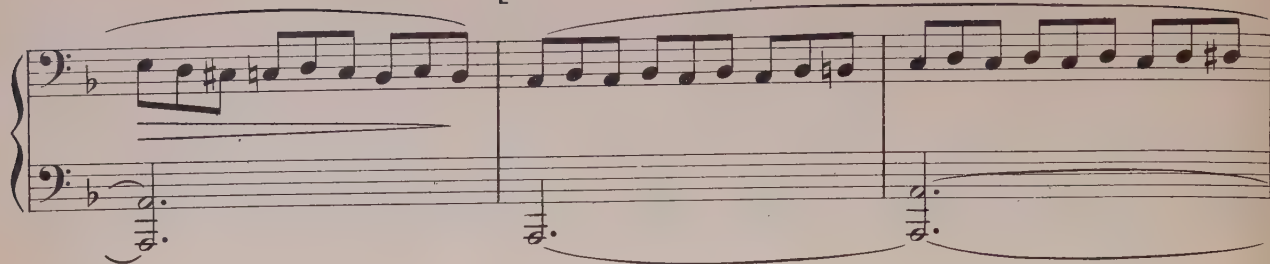
p

[A forest in Devon, on the Eve of All Hallow Mass. Thick fog.]

4 Andante misterioso, ma non troppo lento

pp

[Aethelwold dimly visible in the foreground.]



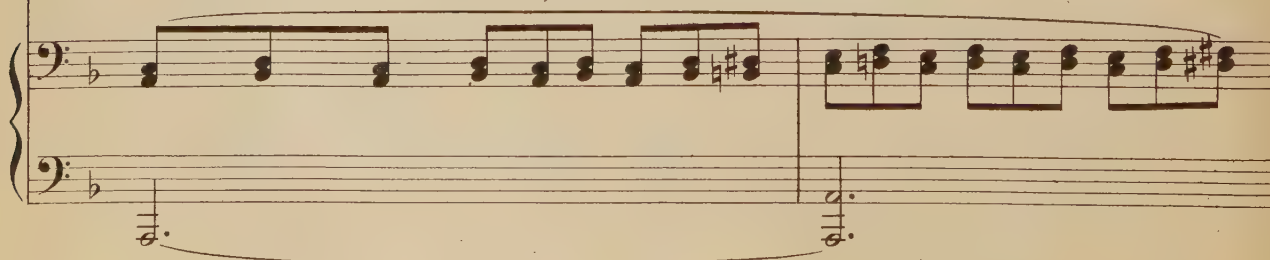
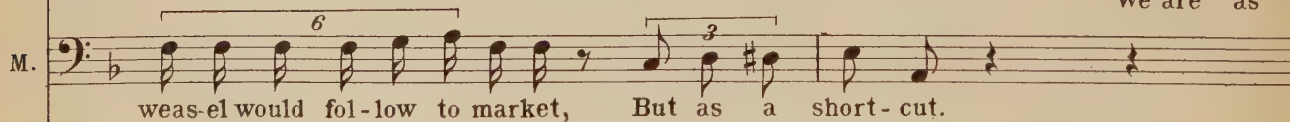
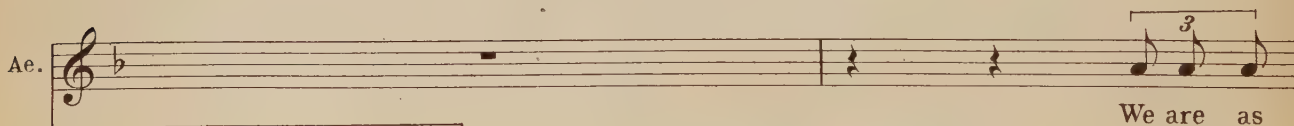
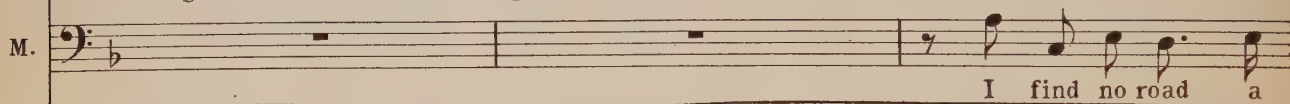
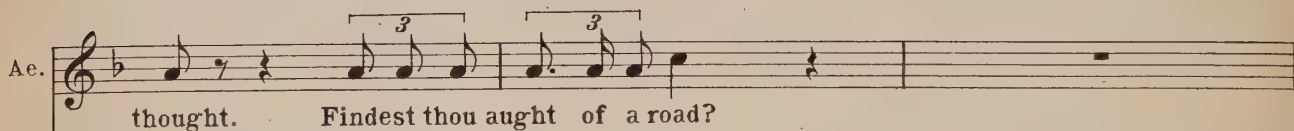
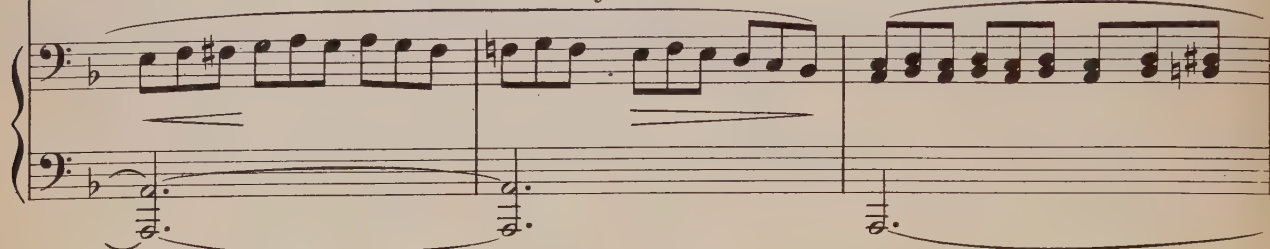
Aethelwold

Mac-cus!

Maccus [*in the back, invisible*]

Thou'rt nearer than I

My lord!—



5

lost as we shall ev - er be. Here ran the road;

sempre pp

but here, sharp-ly, it div-eth in-to the earth.

Can it be the woman is daughter to the Fiend, And I must woo her in

Hell?
Maccus [*somewhat further off*]
Y wis, my lord!

M. belly is wind-y with, "It would be if it were not!"

Aethelwold


M. Here! —

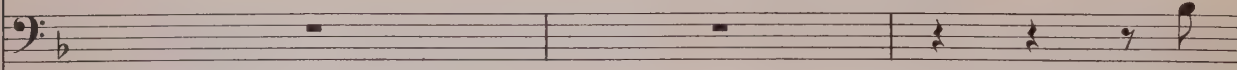
Where art thou, in God's name?


Ae. I see thee! [Maccus emerges from the forest.]


M. I see thee!

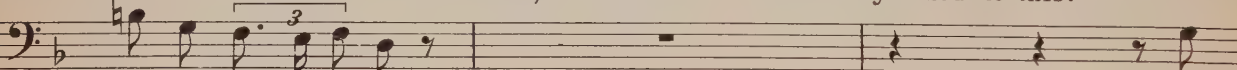
[Putting his arm about Maccus' shoulders]

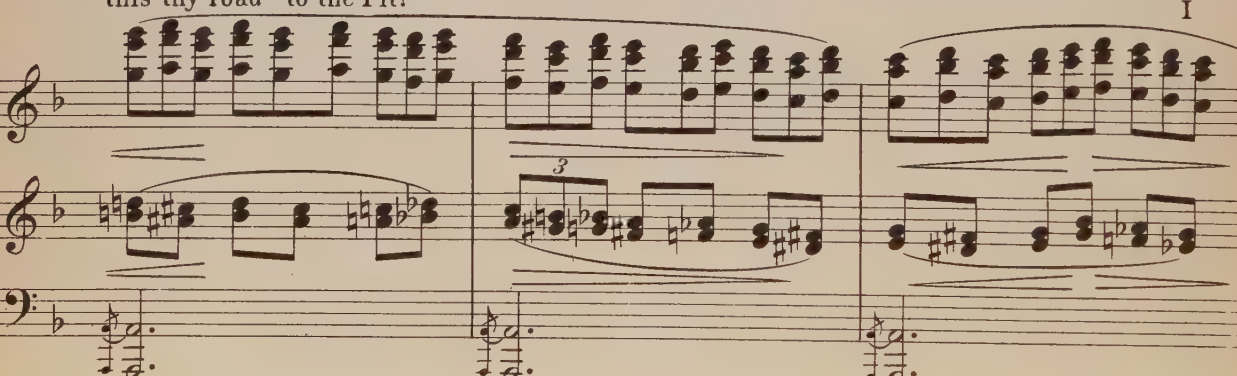
Ae.  Well met!


M.  Is

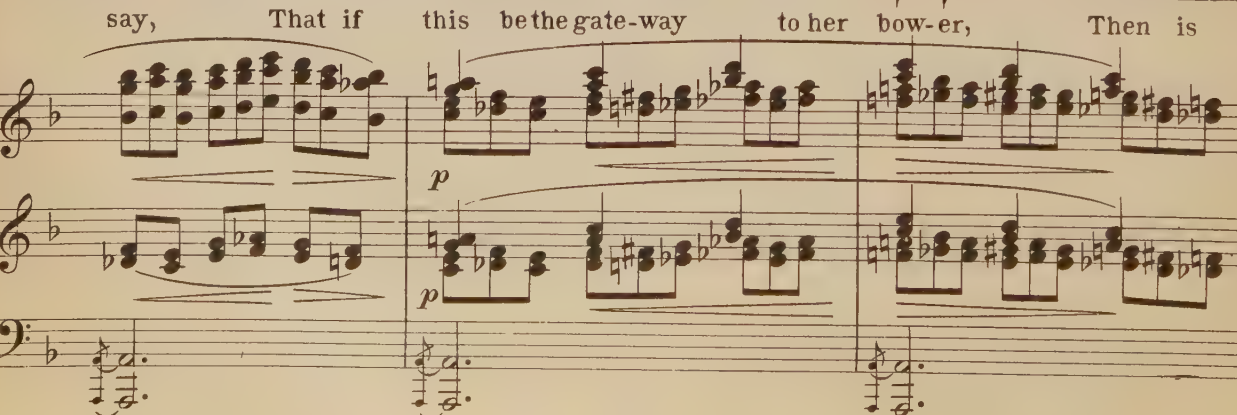


Ae.  Yea, Maccus. What sayst thou to this?

M.  this thy road to the Pit?



M.  say, That if this be the gate-way to her bow-er, Then is



Aethelwold

My la - dy Maccus! Be-stow her not on
thy la - dy daughter to a fox!

me!
[Gloomily]
Yea, so! Thy la-dy!

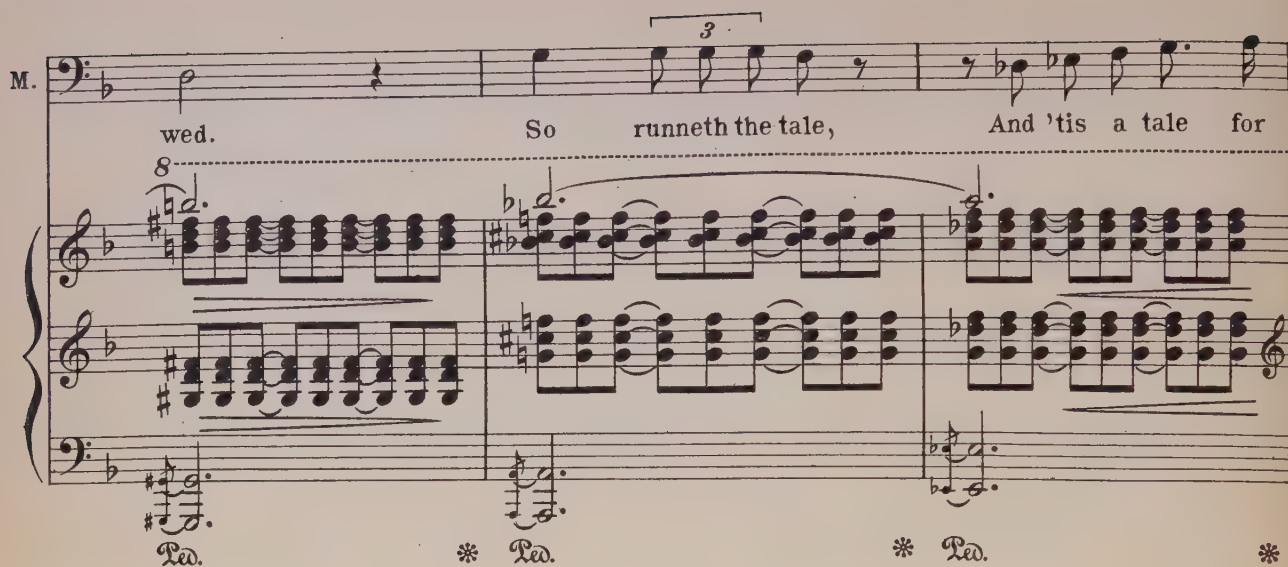
mf accel.

Thy la-dy to woo, And the king's to

p a tempo

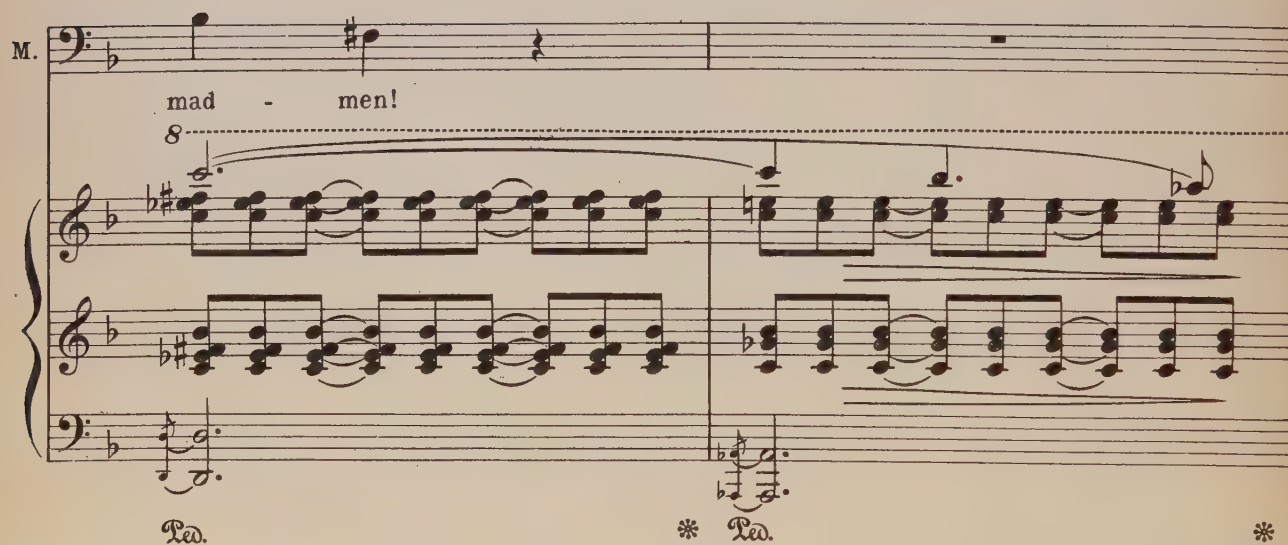
p a tempo

* *Ad.* * *Ad.* *

M. 

wed. So runneth the tale, And 'tis a tale for

8- *Red.* * *Red.* * *Red.* *

M. 

mad - men!

8- *Red.* * *Red.* *

8 Aethelwold 

Maccus, what ails thee, man? Lord, what a mer-rychurlart thou

8- *p* *mf* *pp* *p* *p* *mf* *pp* *p*

Red. * *Red.* * *Red.*

Ae. *To be lost in a wood with!* *Is not the*

mf *pp* *p*

mf *pp* *p*

Red.

Ae. *mist e-nough, But thou must drizzle, too?*

mf *pp* *p*

mf *pp* *p*

Red. *Red.* *Red.*

Maccus [*with feeling*]

My heart — hath a stone in its

Red. *Red.* *Red.*

M. *shoe.*

mp

*

Un pochissimo più mosso

M. Would we had left a clue of thread be - hind us. Then might my

9

M. good wife wind me home to break-fast. 'Tis meal-time.

mp

Aethelwold [*yawning*].

'Tis bed-time.

p *pp poco rall.* *mp a tempo*

Maccus

I'll have an-oth-er look a-bout for the men. That is to

p

M. say: a grope and a smell a-bout. That is to say: a blind man's

Aethelwold

Più mosso

As for me, there's but one thing in the world I

M. look a-bout.

Più mosso

p

Ae. crave: And that's to stretch me out a-long the moss, And sleep from now to

p dolce

p

colla voce

ten.

10 Andante

[As he goes upstage]

Ae. *Lammas.* Oh,

dar - ling Sleep, Hast thou a

word for mine ear?

I will not shout thee down [Sleepily, invisible]

p *mf* *pp* *p* *mf* *pp*

Red. * *Red.* * *Red.* * *Red.* *

Go not far, Mac-cus. Bear in

p *mf* *pp* *p*

Red. *

mind The wood's be - witch-ed with mist. Maccus

Fear not.

mf *pp* *p*

11 Andante come prima
[He goes out]

I'll fell an oak at ev-'ry step To mark me back.

colla voce *p* *p*

[A light is seen, ap-
mp

proaching from the back]

cresc. *mf* *poco accel.*

Aelfrida [*Entering*]
Più mosso

I'll go no further! Had I known I was to

mf

Ael. wade, I would have come bare-foot. Sawst thou ev-er the

mf

Ael. moss so sea-weed sodden wet?

Ase [*Following Aelfrida, with the light*]

Nay

accel.

Andante mosso

se
sooth, my la-dy, In all my born days— nev-er, Not

f *mp*

Aelfrida

se
A knav - ish trysting-tide!—

I!

f *mp*

13. *Ad.* Poco meno mosso

1.
Ase Well... thou must leave me, As-e... Be not

mf

se
eer - y, my la - dy. There's naught to harmthee here, in the

mf *mp*

Ase

shad-ow of thy home. Man-y and man-y a maid, This Hallow Mass Day at night,

p espress.

Ase

Doth seek in spell and rune, e-ven as thou, Her lov-er that is to

Aelfrida

Poco animato

Yea, but not all In such a mizzling mist!

Ase

be.

Poco animato

poco rit.

mf

p

14

Ael.

I am not eer - y. But I think I have been

p

a tempo

mf

rit.

Meno mosso

1. *bold-er... In the day-time... In -*

mf *p*

Più mosso

Meno mosso

1. *doors. Go now, — and go*

mf *f*

Andante commodamente

1. *live - ly, As - e, for my mar-row ooz - eth!*

p *colla voce* *mp*

Ase

[Ase exit]

I leave thee the light. —

p *mf* *dim.* *rit.*

Andante grazioso

15

p

mp *poco rit.*

Aelfrida

liberamente

p colla voce *Ad.*

I won-der, had I done bet-ter to bide at home, And wait by the ti-dy fire A

Moderato

tempo rigoroso

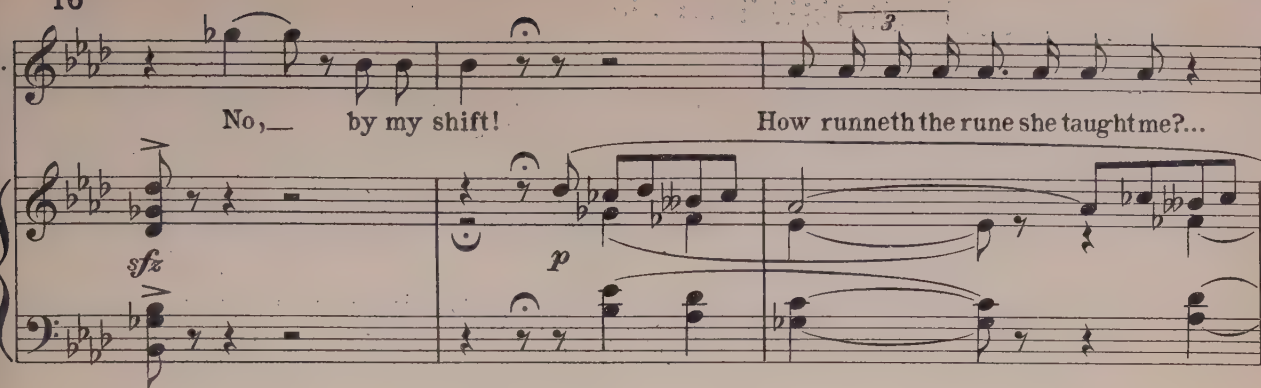
p

ti - dy fire - side love?

Or take, and be done with it, the

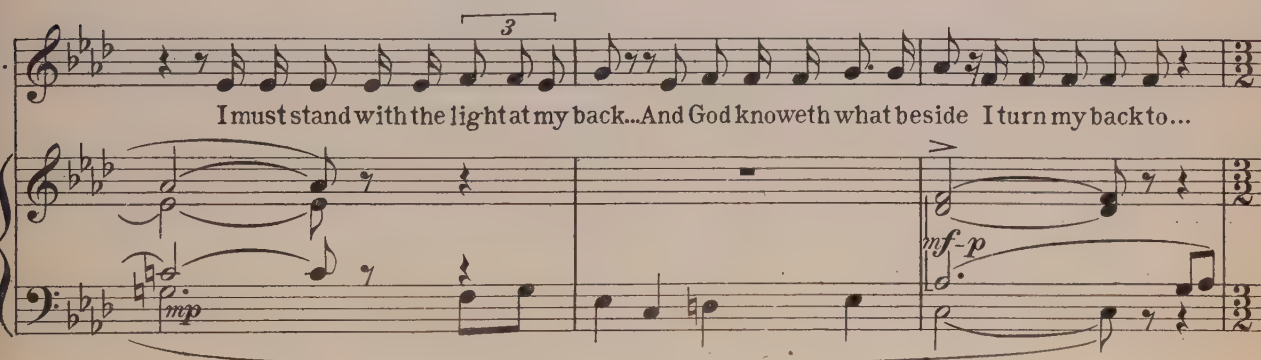
p

thick and bumbling churl that my fa-ther hath in mind?

el. 

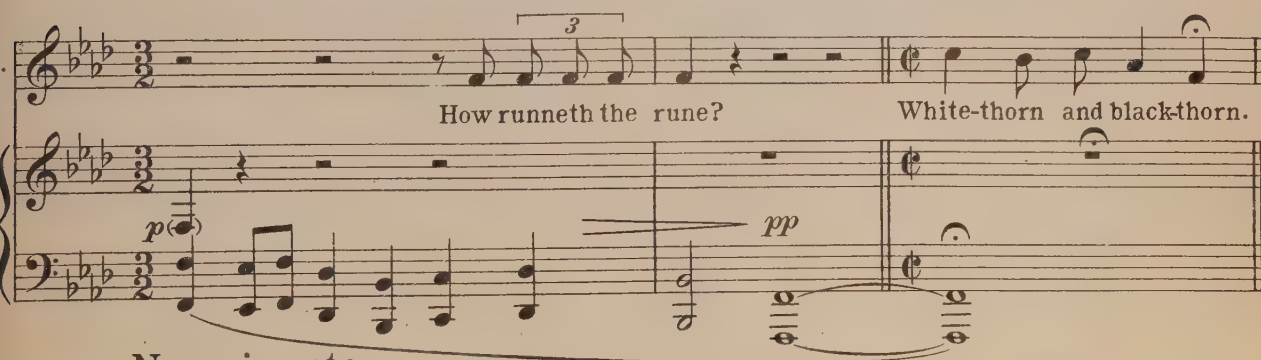
No, — by my shift! How runneth the rune she taught me?...

sfz *p*

el. 

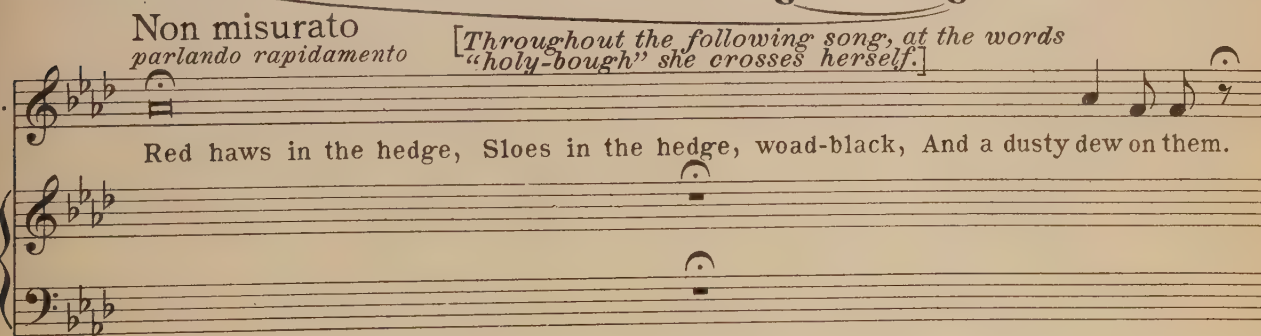
I must stand with the light at my back... And God knoweth what beside I turn my back to...

mf *p*

el. 

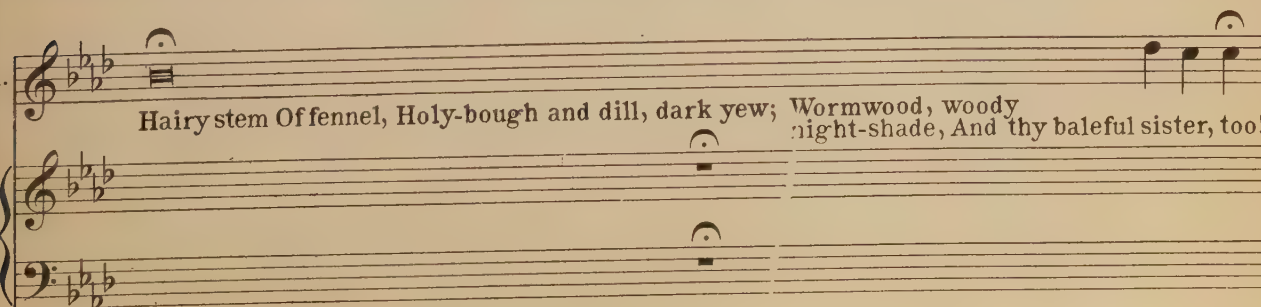
How runneth the rune? White-thorn and black-thorn.

p *pp*

el. 

Non misurato
parlando rapidamento [Throughout the following song, at the words
"holy-bough" she crosses herself.]

Red haws in the hedge, Sloes in the hedge, woad-black, And a dusty dew on them.

el. 

Hairystem Offfennel, Holy-bough and dill, dark yew; Wormwood, woody night-shade, And thy baleful sister, too!

17 Poco lento

Ael.

Chorus (behind the scene) Show me in dream, yet

SOPRANO *p*

* (Humming)

ALTO *p*

* (Humming)

TENOR *p*

* (Humming)

BASS *p*

* (Humming)

Poco lento $(\text{♩} = \text{♩})$

Ael.

noth-ing dim, The shad-ow and the shape of him! *f* *mf*

f *mf*

f *mf*

f *mf*

f *mf*

$(\text{♩} = \text{♩})$

* The humming passages to be sung with the teeth together and the lips apart.

Ael. *dim.* *pp* All - Hal-lows-Eve is All-Saints Morn -

Animato, ma non affrettato

Ael. ing! Thousand blossom, white and red, Spikéd willow-grass,

Ael. wading arrow. I will lay him on my bed, And bind his wounds with yar - row.

Ael. *White-thorn, black-thorn, ho-ly-bough, speed-well, Bind his wounds with yar - row.*

Ael. *All-Hal-lows Eve is All-Saints Morn-ing!*

19

Ael. *Seeds of pop - py small and black, Borne to mill up - on my back,*
 Chorus (behind the scene)

mf SOPRANO
(Humming)

mf ALTO
(Humming)

mf TENOR
(Humming)

mf BASS
(Humming)

el. In - to lit - tle loaves I'll knead, For to bake him sleep - y - bread.

el. White-thorn, black-thorn, holy-bough, pop-py-seed, ... For to bake him sleep - y - bread.

f

mf

f, *mf*, *f*

sotto voce

p

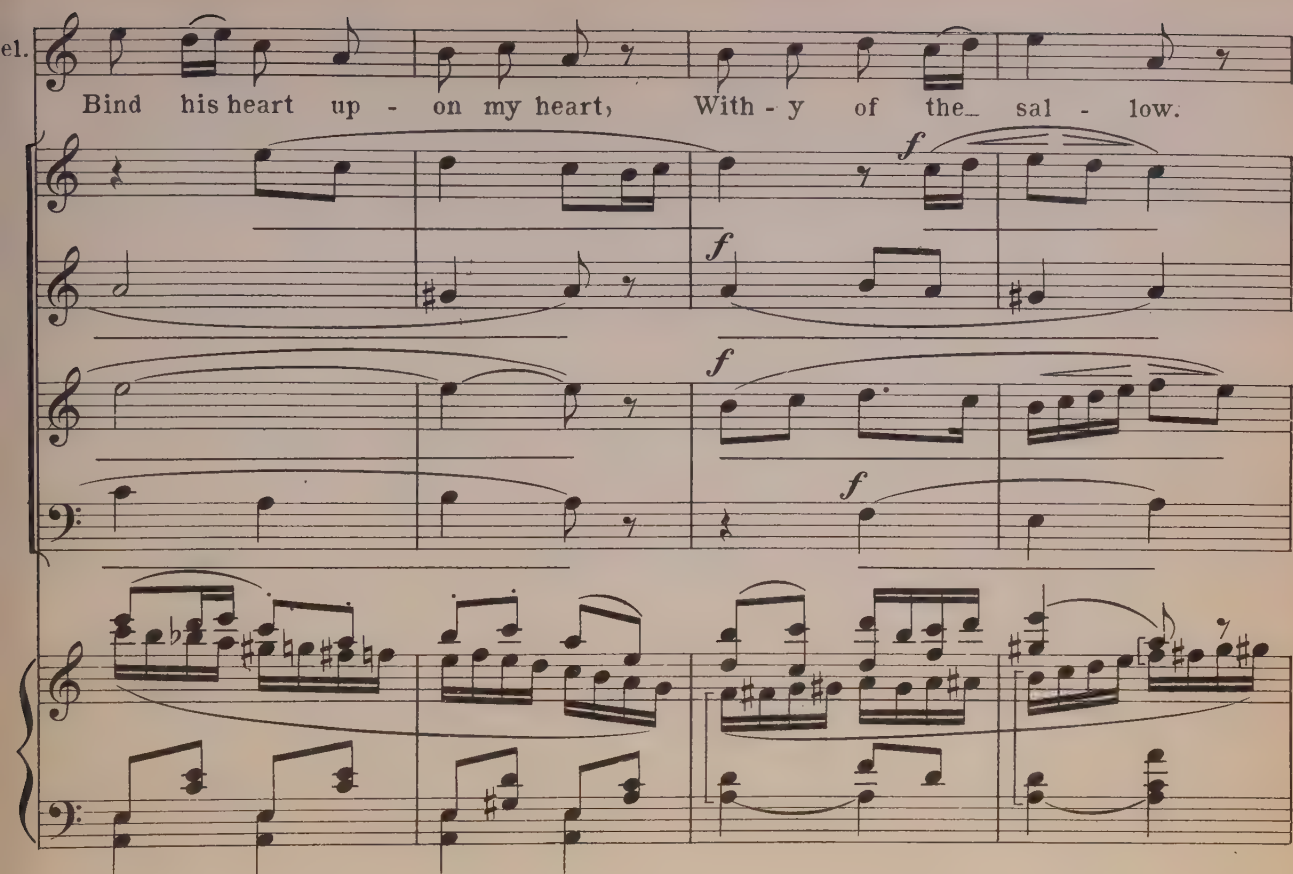
Ae1. *mf* All - Hal-lows Eve is All-Saints Morning! *mf*

mf *mf* *cresc.*

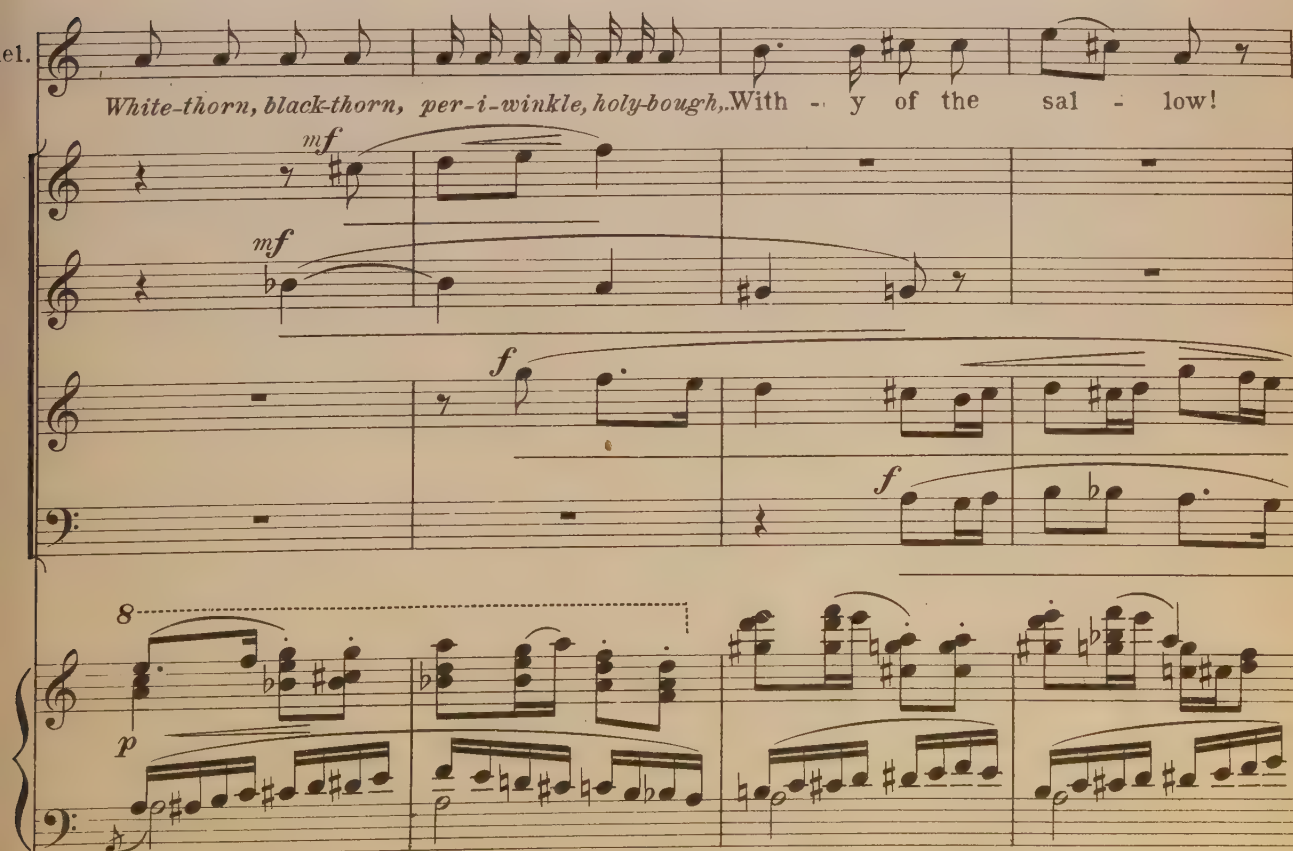
20

Ae1. Net - tle, sheathe thy naught-y smart; Be thou of brist - les cal - low;

f *f* *mf*

el. 

Bind his heart up - on my heart, With - y of the sal - low:

el. 

White-thorn, black-thorn, per-i-winkle, holy-bough, With - y of the sal - low!

Ael.

All-Hallows Eve is All-Saints Morning!

mf

f

f

mp

3 3

21 Alquanto animato

The musical score is arranged in three systems. The first system features the Aeolian harp (Ael.) and a vocal soloist. The harp part consists of sustained chords in 4/4, 2/4, and 4/4 time signatures. The vocal part begins with the lyrics "White-thorn and black-thorn,". The second system continues the vocal melody with the exclamation "Ah!" and includes dynamic markings *f* and *pp*. The piano accompaniment enters in the third system with the tempo marking "Alquanto animato". It features a rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *f* to *ff*.

Ael. Thorn - ap - ple; rank and reek - ing,

Ah!

Ah!

Ah!

Ah!

Ah!

mf

ff molto dim.

Ael. He shall drink mandrago-ra, Root-ed up a-shrieking!

p *mf* *f*

Ah! Ah! Ah! Ah!

f

22 *p* *molto stringendo* *ff*

Ael. *Ho-ly-bough, white - thorn, ho-ly-bough, black - thorn, ho-ly-bough, Man -*

p *molto stringendo* *mf*

Ael. *dra - - - go-ra!*

ff Ah!

ff Ah!

ff Ah!

ff Ah!

ff 8

The musical score is for a piece titled 'Ho-ly-bough, white - thorn, ho-ly-bough, black - thorn, ho-ly-bough, Man - dra - - - go-ra!'. It features a vocal line for 'Ael.' and a piano accompaniment. The score is divided into two systems. The first system shows the vocal line starting with a treble clef and a key signature of one sharp (F#), with a tempo marking of 'molto stringendo'. The piano accompaniment is in the same key and tempo, starting with a piano (p) dynamic. The second system shows the vocal line continuing with a treble clef and a key signature of one flat (Bb), with a tempo marking of 'molto stringendo'. The piano accompaniment is in the same key and tempo, starting with a piano (p) dynamic. The vocal line includes lyrics and a final 'Man -' which is cut off. The piano accompaniment includes a final '8' marking. The score is published by J.F. & B. 5725-274.

Andante misterioso

Andante misterioso

Violin I

Violin II

Viola

Cello/Double Bass

mp (Humming)

mp (Humming)

mp (Humming)

Andante misterioso

Andante misterioso

pp

cresc.

8

The image shows a musical score for a piece titled 'Andante misterioso'. It consists of two staves, both in bass clef. The first staff begins with a piano (pp) dynamic and features a series of triplet eighth notes. The second staff is mostly silent, marked with a fermata, except for a single eighth note in the third measure. The score is divided into three measures by vertical bar lines. The third measure includes a 'cresc.' (crescendo) marking and a final chord. A small number '8' is written below the second staff in the second measure.

1. *mp* (Humming)

p

Rise now in dream, yet

Ael. noth - - ing dim, The shad-ow and the

mf *accel.* *p* *a tempo*

Ael. *p.* shape of him! _____

Meno mosso

p *Meno mosso*

[The mist, which has been gradually clearing, is now entirely dissipated.]

el.

pp

**) Ah!*

pp

**) Ah!*

pp

**) Ah!*

pp

**) Ah!*

rit.

23 *Poco lento* [A ray of moonlight falls upon Aethelwold, asleep under a tree.] *

el.

p Ah! What li-eth yon-der?

p

***)*

p

***)*

p

***)*

p

***)*

Poco lento 8.

pp

ped.

Ael. *'Tis the play of the moon on the moss.*

sempre pp

Tw. *

Ael. *It start-ed not a-wry, Nor melteth in-to fallen bough and*

cresc. *mp*

Ael. *moss and moon-light. What-ev-er thou art, I would thou wert the*

mp

24

Ael. *thing thou seemest, So lord-like! So lank and young!*

mf poco accel. *p poco rit.* *pp a tempo*

Tw. *

Più mosso

1. Maz - ed in drowsy sleep_ he lies... Be-ware! Be-ware!

dolce
p *mf*

1. No moon-light, but the wan-ton craft of witches Hath wrought him!

sfz molto accel. *sfz* *sfz*

Andante

1. Ah, that black e-vil hath might to build so fair!

pp *rit.* *p a tempo* *ten.*

1. My heart hath seen him, too...

p *p*

Piu mosso

[She goes closer and bends over him.]

Ael. Ah, could I make him some-way mine!

pp *p a tempo*

Ael. Oh, — lief and love - ly

p *mf marcato il tema* *rall.* *Andante, molto flessibile* *p*

Ael. ghost, When thou shalt wake, for - get not... As of a dream, yet ruddier than thy

Ael. day... — Once in a mos - sy grove and moon - besprent, A

Più mosso *mp* *f*

breath-ing maid - en Did dear - ly, dear - ly love thee.

mp *f* *mf*

26
Tempo 1º

Oh, — take with thee a - way This

poco rall. *p*

[in a whisper]

kiss I give thee; for 'tis thine. — And

[She kisses him]

Heav-en shrive my soul! —

marcato *mf* *pp* *smorzando*

Più mosso

[Stealing swiftly away]

Ael.

Aethelwold [*in his sleep*] Shield me, all Saints and Martyrs!

Oh, no! Oh, no!

Più mosso

p *mf* *accel.*

Aethelwold [*springing up, his hand on his sword*]

Allegro agitato

Who's there?

cresc. *ff*

[Aelfrida stands motionless in the shadow of the trees. Aethelwold peers into the shadow,

Ae.

ff

ow, his sword drawn.]

Ae.

f *I*

27

Ae.

see thee where thou hid - est, and my sword hath got the

Ae.

wind of thee! Slink-ing shad - ow, come

accel.

Aelfrida [*breathless and terrified, coming forward*]

Ae.

I' the name o' God For-bear!

forth in - to the light!

ff colla voce

a tempo

f ffz

[He starts back, and gazes at her, spellbound.]

28 Lento

sfz sfz sfz sfz mp pp pp

Aethelwold

What art thou? What art thou, that

mf mf

Lento. *

hith-er from thy hol-low hill art come To work me woe?

f mf

Lento. *

O thing un-earth-ly

p poco rit. a tempo mf

Lento. *

e. fair, _____ What hast thou wrought up - on me whiles I

p *rit.*

e. slept? _____ Ah, could I sink a - gain in - to a

p a tempo

Tr. * *Tr.* *

e. dream I had! _____ I think I knew thee bet - ter there. _____

l.h. r.h. poco rit. l.h. r.h. a tempo

29

Aelfrida

Thou knew-est me nev - er, nev - er in

p *rit.*

Ael. this world, Nor I thee. All this hath the moon done; and the moon will

pp a tempo *p* *mp*

Poco più mosso

Ael. set. To - morrow's sun will find me what I am, An earth-ly

mf *p* *l.h.* *r.h.*

Ael. maid-en, watch-ing the cold sea Go out and come in.

poco rit.

30

Ael. To-morrow's sun will find thee rid-ing a far road, An

p a tempo *l.h.* *r.h.*

el. *p*
 earth-ly man, light-heart-ed and free. Fare - well! _____
mf *rall.* *p*

el. *molto rit.* *Allegro moderato*
 We shall not meet a-gain In an-y wood, In an-y weather.
colla voce *f*

Aethelwold 31
 Oh, God - es Son, _____ How wounding
mf *3*
 Ed. *

e. fair thou art! The sight _____ of thee _____

Ae. — is like a knife in the heart! Of thee the sight or the sound, The

Ae. turn of thy head, thy speak-ing,— Is like a thing found,—

Ae. — To a man — seek - ing.

32

Aelfrida

Too bright, too bright are thine eyes! —

el. Stare not so up-on me with thy wide - o - pen

f

Red. * *Red.* *

eyes! ——— Aethelwold

Now will I learn by heart thy

f *molto dim.* *p*

Red. *

hands; And the wan-ton way of thy hair, where thou bind - est it

Red. *

[She takes down her hands]

un - der. Nay, — be not

mf *f* *rall.* *pa tempo, poco meno mosso*

Ae. wroth with me! Nor chide mine eyes. Two chil-dren are mine eyes,

f p

33

Aelfrida

Ae. be-fore thy shin - ing won - der.

f p

I must be

Ael. gone from here! Fare - well! For - get thou

rall. poco a poco

Red. *

Ael. sawst me ev - er.

f

Tempo I^o

Aethelwold

No, no! Thou canst not leave me, leave —

me so! With thy sweet look, thine ar-row-y

sweet, sweet_ look, Sunk to the feath-er_ in my

heart! Pluck it forth!_ Pluck it forth!_

f *mf* *f* *rit.*

A musical score for a song titled 'Aethelwold'. The score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: 'No, no! Thou canst not leave me, leave —', 'me so! With thy sweet look, thine ar-row-y', 'sweet, sweet_ look, Sunk to the feath-er_ in my', and 'heart! Pluck it forth!_ Pluck it forth!_'. The piano accompaniment features various chords, arpeggios, and triplets. Dynamics include *f* (forte), *mf* (mezzo-forte), and *rit.* (ritardando). The key signature has one flat (B-flat), and the time signature is 3/4.

34 Andante

Ae. *Oh, God, what*

ff *dim.* *f* *mf*

8

[He turns, and leans his forehead against the trunk of the

Ae. *ail - eth me?—*

mf *p* *f*

tree by which he is standing....

Ae.

mf marcato *rall. e dim.*

35 Meno mosso

....He turns again and looks at her.]

Ae. *Thou... know-est thou*

p *rit.* *pp* *a tempo*



Ae. *aught of love, and how it tak-eth a man? Thinkest thou I am in*

pp *p*

Aelfrida [*faintly*]

I would it were so...

Ae. *love with thee?*

pp *p* *pp*

el. [*Coming towards her*]

Ae. [*He takes her slowly in his arms*]

I must be near thee or die!

In a *I am*

el. [*stifled voice*]

lost... I am swept out to sea...

cresc. poco a poco *mf* *molto cresc.*

[*They kiss*]

Lento, ma appassionato

36

Aelfrida [clinging to him]

How thou shak-est!

Art thou a - cold, my dear?

Aethelwold

Yea...

nay...

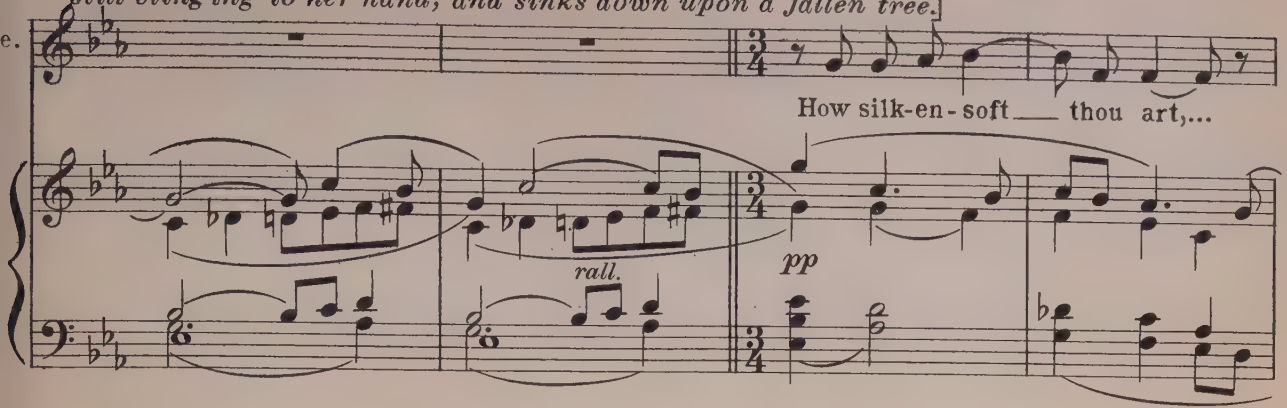
I know not...

I am a tree in a storm...

[He turns,

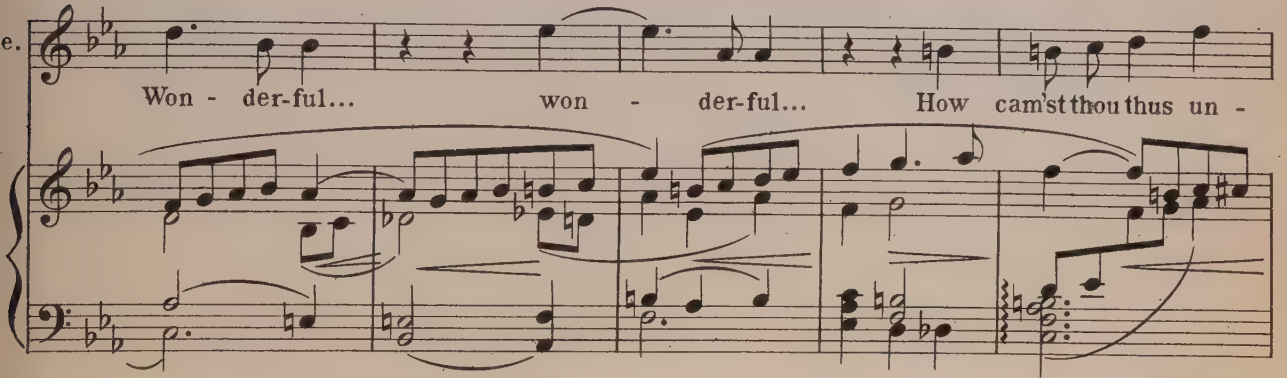
Andante moderato

still clinging to her hand, and sinks down upon a fallen tree.]

e. 

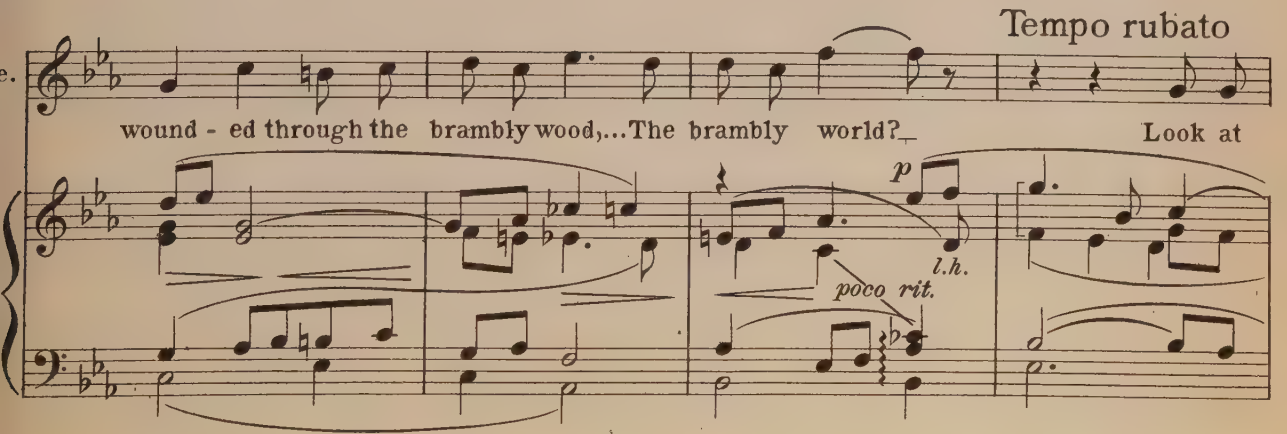
How silk-en-soft — thou art,...

rall. *pp*

e. 

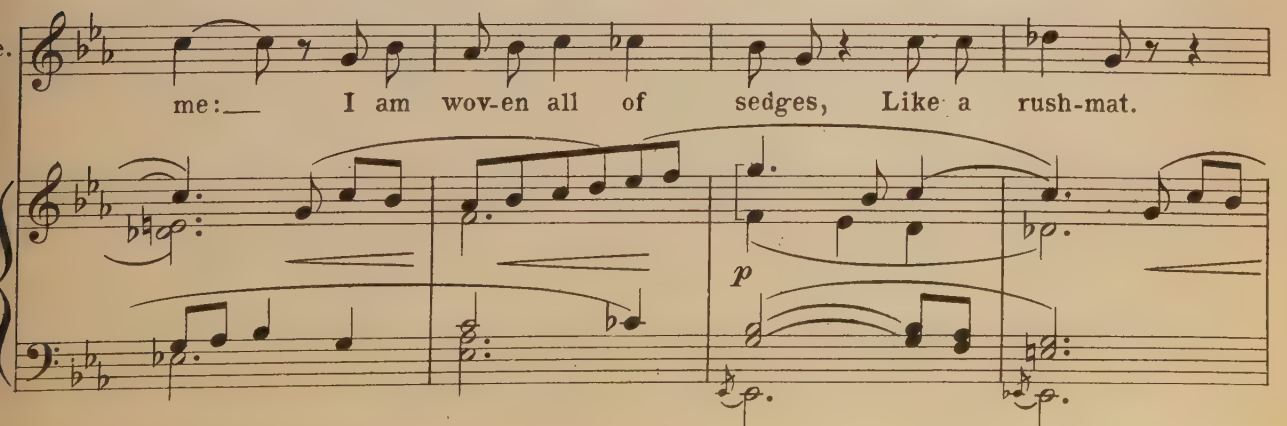
Won-der-ful... won-der-ful... How can'st thou thus un-

Tempo rubato

e. 

wound-ed through the brambly wood,... The brambly world? Look at

p *l.h.* *poco rit.*

e. 

me: I am wov-en all of sedges, Like a rush-mat.

p

Not so. Thy cheek is brown and smooth, Like the

p

Red. * *Red.* *

l.h.

Ael. rind of a nut New - bursten from his burr. I have not

Red. * *Red.* *

p

Ael. seen thy like. Aethelwold

The like of thee Sings not nor

mp *l.h.* *p* *l.h.* *r.h.* *mp* *l.h.* *r.h.* *p*

Red. * *Red.* * *Red.* *

Ael. blos - soms. —

mf *p* *rall.*

39 Andante, molto tranquillo

Aelfrida

Ah, could we hide us here in a cleft of the night, — And nev-er be

Aethelwold

Ah, could we hide us in the night, — And nev-er be

Andante, molto tranquillo

pp

Ped.

*

Ped.

*

Ped.

*

Ped.

*

found! —

Lost, —

lost, —

For-gotten and

found! —

Lost, —

lost, —

For-gotten and

Ped.

*

Ped.

*

Ped.

*

lost!

Out of sight,

out of sound! —

lost!

Out of sight,

out of sound! —

*sempre pp**cresc.*

Ped.

*


Ped.

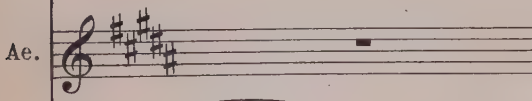
*


Ped.

* Ped.

*

Ael.  Let-ting the

Ae. 

 *mp* *p* *poco rit.*

Ad. * *Ad.* *

40 Più mosso

Ael.  sun ride by, with his gold - en hel - met,

Ae.  Più mosso And all his flash-ing spears, and all his

 *p a tempo* *poco stringendo*

Ad. * *Ad.* *

Ael.  Ride by, — ride by, —

Ae.  flags out - stream - ing, Ride — by, ride by, — Shak - ing the

 *mf*

mp And nev-er be found! *p* Out of ground! *p* Out of sight and

mp *rall.* *p*

Ad. * *Ad.* 41 Ancora più mosso * *Ad.* *

mp sound! *p* sound! Ancora più mosso Letting the world ride by,

rit. *p* *cresc.* *f*

Ad. * *Ad.* * *Ad.* *

mp Time, A - jingling his pennies, And telling his beads! Drawn by the snail and the

pochiss. rit. *mf* *a tempo* *cresc.*

Ad. * *Ad.* * *Ad.* *

Ae1. *3*
sleep in his rattling wain, Sor - row, Rid-ing in the rain,—

Ae. hare, Giv-ing her horse his head,—

f *dim.*

Reo. *

Ae1. Death, A-stride his i - ron bird, Ride by,...

Ae. Blood-y- spurred, A-stride his i - ron bird, Ride

mf *mp* *p*

3

42
Andante tranquillo

Ae1. And nev-er be found!—

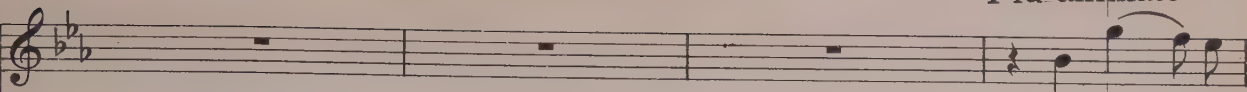
Ae. by, O Moon, draw not a-side thy hem from this green

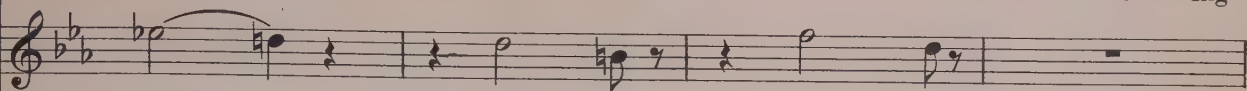
Andante tranquillo


rall. *pp*

Reo. * Reo. *

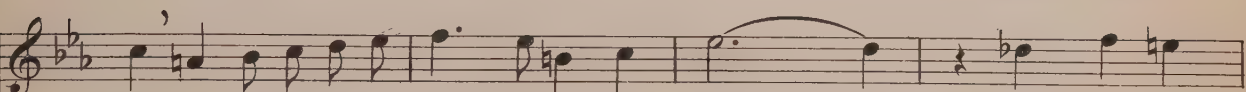
Più animato

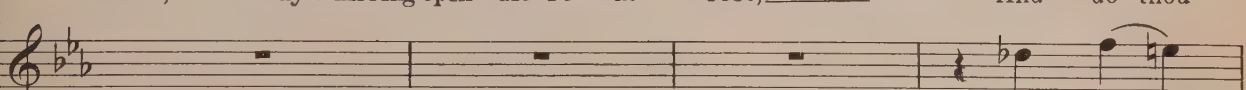
Ael.  O dron - ing


Ae.  moss, — Ev - er, ev - er! **Più animato**


 *p* *cresc. ed accel.* *mp*

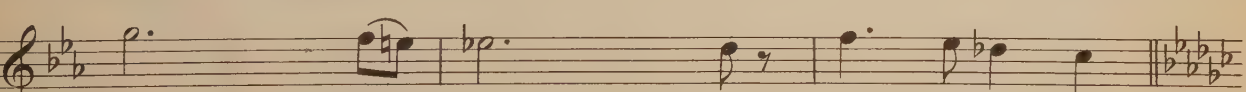
*Red. ** *Red. **

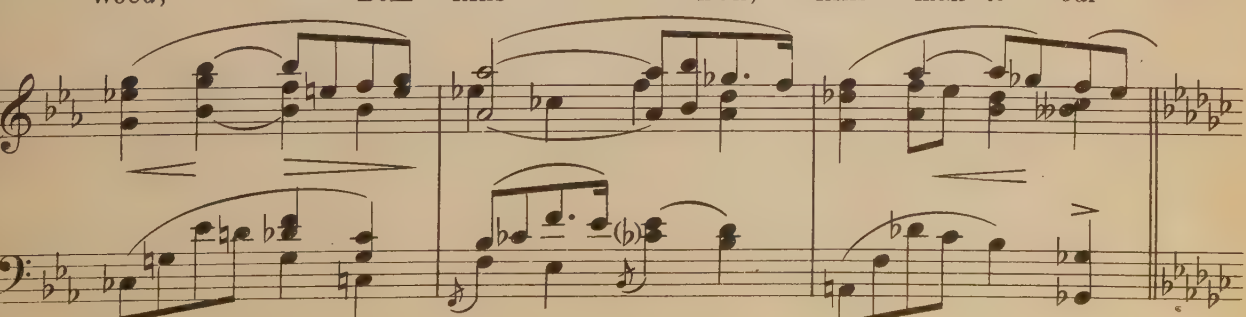
Ael.  Weird, let now thy whirring spin - dle be at rest, — And do thou

Ae.  O deep —

 *mf* *accel.* *f* *p subito*

Ael.  sleep a while. —

Ae.  Wood, Be - kins - man, kins - man to our

 *Red. **

Quasi allegro

Ael. Ah, me, how frost - y sweet the moon - light, be -

Ae. I - cy sweet on thy mouth of

love!

Quasi allegro

f

Ael. lov - ed! Oh, dar - ling head, —

Ae. rip - end' haws the moon - light! Drink, —

più f

3

Ael. Shut out the moon - light from my mouth, And kiss me...

Ae. drink in haste my breath, — Ere it be

stringendo

Ael. *kiss me... kiss me in thy shadow! I*

Ae. *swallowed up, ere it beswallowed up by thievish*

cresc. *allarg.*

44 **Maestoso**

Ael. *love thee! I love*

Ae. *Death! I love*

Maestoso

ff

*Red. * Red. * Red. * Red. * Red. **

Ael. *thee!*

Ae. *thee!*

f

*Red. **

mf

Ael. O deep Wood un-still with small sounds,

Ae. O deep Wood un-still with small sounds,

dim. *mf*

Ael. Drop not thy leaves, Up - on a

Ae. Drop not thy leaves, how - ev - er shrunk and sere, Up - on a

mp

45
Andante tranquillo

Ael. lov - er's hand, a lov - er's head!

Ae. lov - er's hand, a lov - er's head!

smorzando

Andante tranquillo

Più lento

Ae1. *Ere we find speech for all this ache and won - der, Speech for*
 Ae. *Ere we find speech for all this ache and won - der, Speech for*
Più lento
dim.
pp
 Ped. *

Ae1. *all this ache and won - der!*
 Ae. *all this ache and won - der!*
pp
rit.
a tempo
 Ped. *
 Ped. *

cresc.
mf
pp
 Ped. *

46 Ase [*offstage*]

Poco agitato

My la - dy!
p

Aelfrida

'Tis A-se.

'Tis my woman. I'd fair for - got her...

Yea, and my

*colla voce**pp* $\flat \frac{9}{8}$

Ael.

fa - ther, and my fa - ther's house, And all my life, —

I'd fair for - got.

*p**f*

Ael.

Più lento

I must be gone.

I do not know thy name...

Aethelwold

Nor

Più lento

espress.

Ael.

"Aeth - el - wold". —

Ae.

I thy name.

"Aeth-el-wold",

I hight.

*p**mf*

1. *'Tis the first time I speak thy name.— But not the last time.*

pp

47

Allegro agitato

Ase [*offstage*] I must be gone! "Ael -

Aethelwold Ael - fri - da!

Nay!— And thou?

Allegro agitato

sfz *p* *sfz*

fri - da', I hight. Is it un - couth to thee,... "Ael -

p

fri - da?" Aethelwold

Nay. I have heard the name.

p *p*

Fin.

*

Ael. must be gone. I will come back in a lit-tle while.

marcato
p

Poco meno mosso

Ael. Aethelwold [with dread] 'Tis the first time — thou sayst my name.

Ael - fri - da!

Poco meno mosso

sfz
p

Tempo I?

Ael. But not the last time. What will my lord?

Ae. No.

Tempo I?

p
mp

Ael. What of him?

Ae. Thy fa-ther? What — is his

cresc.
mf
f

Ed.

Ase [*offstage*]

My la - dy! My
name? _____

ff *p*

Aelfrida

Good lack! She'll be running hith-er! "Ord - gar",
la - dy!

p

my fatherhight. He is the Thane of Devon. God be

trun *trun* *p senza cresc.*

[Exit]

with thee. Wait for me. [Aethelwold stares after

p *f*

146 her, then sinks down, overcome by grief and horror, and buries his face in his hands.]

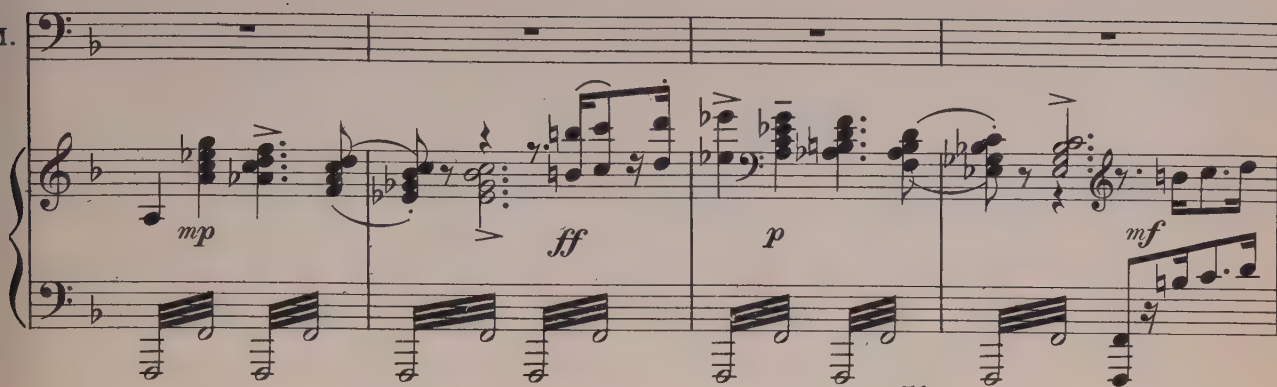
50 Furioso

The first system of music (measures 50-55) is in 4/4 time and B-flat major. The right hand features a rapid, ascending and descending eighth-note scale in measures 50-51, followed by a series of chords and eighth-note patterns. The left hand provides a steady accompaniment with eighth notes and chords. Dynamics include *ff* (fortissimo) in measure 50 and *dim.* (diminuendo) in measure 54.

Maccus [offstage]

My lord! _____

The second system of music (measures 56-61) continues the piano accompaniment. The right hand has a melodic line with eighth notes and some grace notes. The left hand continues with a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) in measure 56 and *dim.* (diminuendo) in measure 60.

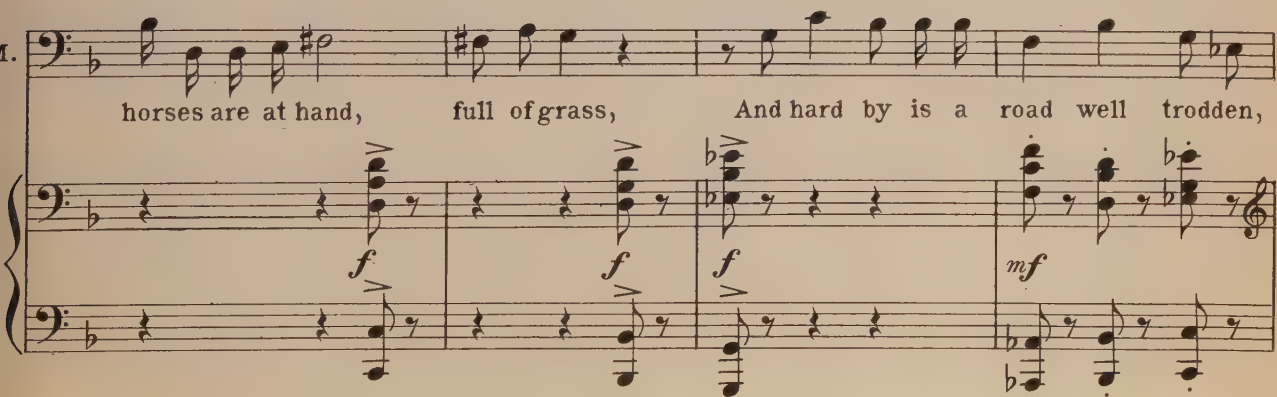
I. 

[Enter Maccus] 51 **Vigorouso**

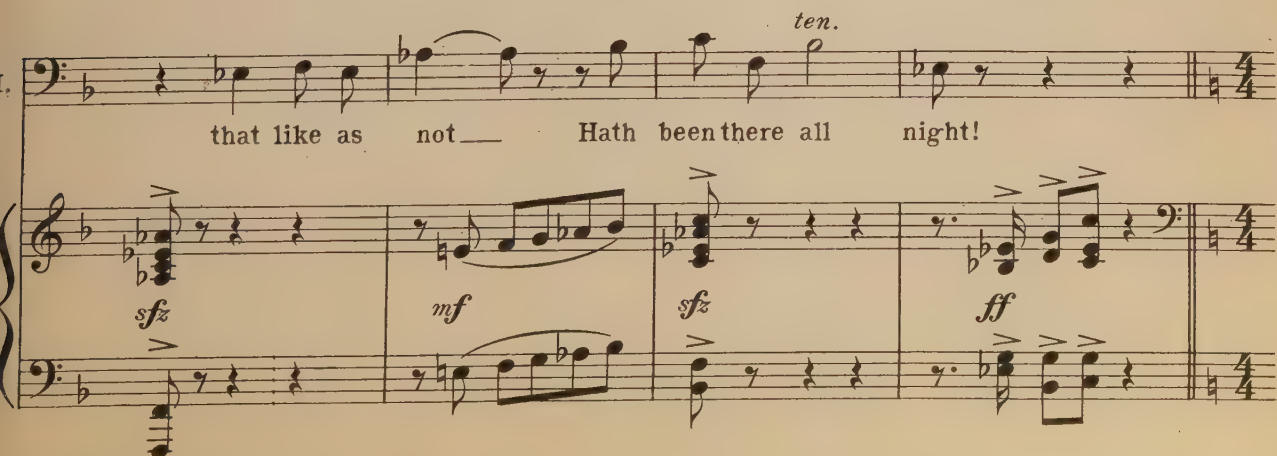
My lord,— the p



horses are at hand, full of grass, And hard by is a road well trodden, mf



that like as not — Hath been there all night! ten.



Andante
Aethelwold

Animato

Speakest thou to me, friend? Look again: Thou sawst me nev-er.

Maccus

I saw thee nev-er so down-i'-the mouth and bleach-ed,

M. If that be thy drift. — Thou'rt peak-ed as a garfish.

M. In God's name, what hath worn thee down? —

53

Lento
Aethelwold

The teeth of Sor-row_ I am Sorrow's bone.

mp

Done for. Wanton-ly, scurvi-ly done for. Maccus, let me lean up-on thine

mf

arm. I am an old man;_ For I am gutted of hope.

Più mosso

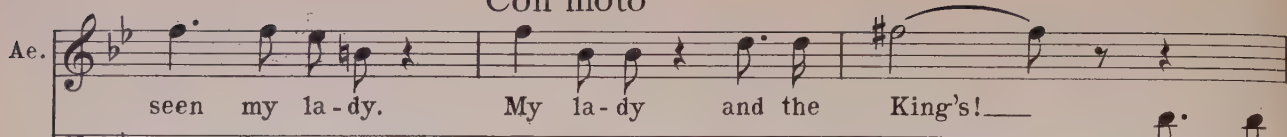
Maccus I have seen her. I have

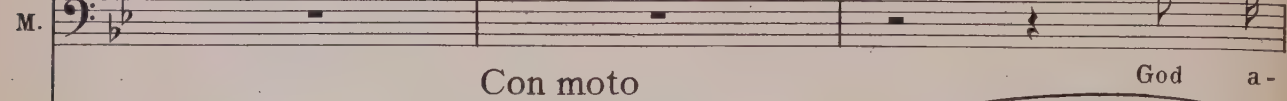
My lord, my lord, what hath come o-ver thee?


Più mosso


p *cresc. ed accel.*

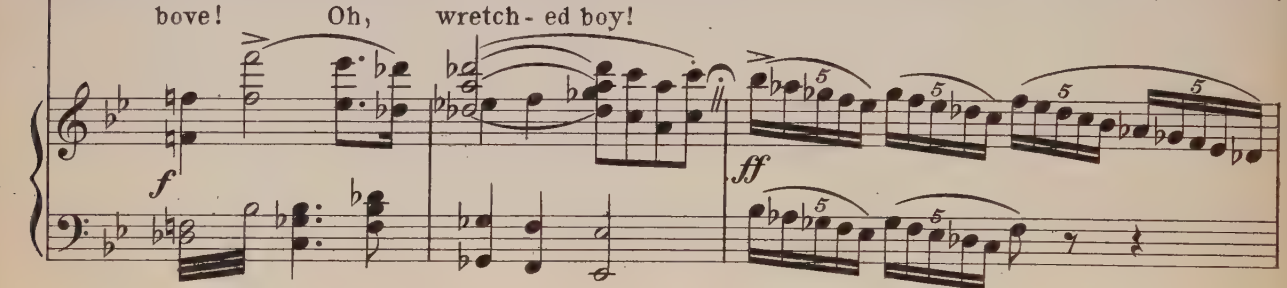
Con moto

Ae.  seen my la-dy. My la-dy and the King's!_

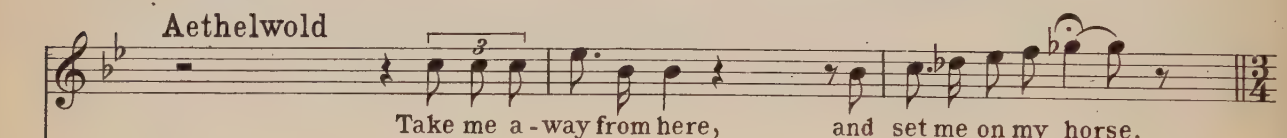
M.  God a -




M.  bove! Oh, wretch-ed boy!

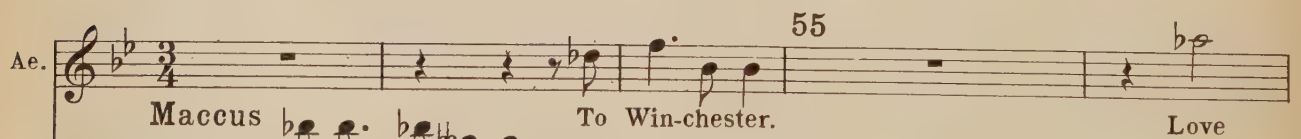


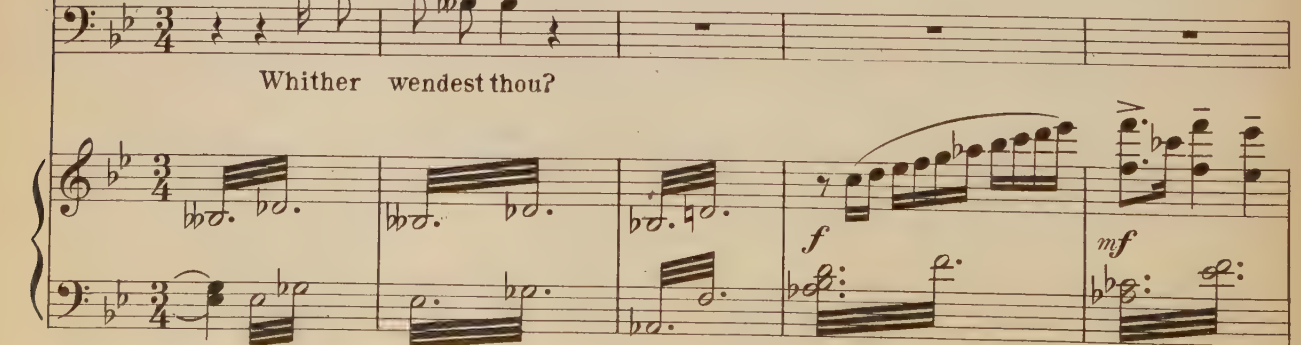
Aethelwold

 Take me a-way from here, and set me on my horse.



55

Ae.  Maccus To Win-chester. Love



Love, how shall I wean me to thine ember days? To Win-chester.

più f

Ere she be coming back and calling me. My throstle-throat! My

fp

love-ly thing! To Win - chester! To

cresc. *f*

Red.

56 *Molto allegro*

Ead - gar! To the King!

ff

Red.

*

[He rushes out, followed by Maccus.]

sempre ff

Ad.

molto dim.

p

** Ad.*

ff

pp

rall. e poco cresc.

57 Allegretto grazioso

Aelfrida [offstage]

l.h.

mp

p

Oh, As-e, when thou seest him...When thou seest him, girl! Words cannot

p

Ad.

Ael. build him, how fair he is! Aeth - el-wold!

[She enters, followed by Ase, and stands, looking about her.]

el. *p* *Ad.* * *Ad.* * *Ad.* *

Ase Nay,
Be-like 'twas further on.

el. *dolce* *mf* *Ad.* *

nay. 'Twas here. Aeth - el-wold. Thou'rt

el. *p* *mf* *Ad.* *

hid-ing from me! Come forth! Tease me no more!

el. *mf* *Ad.*

Tease me no more, for I am nigh to Ase tears! It was a

Ase

dream, I tell thee. I had a dream my-self.

mp

59 Aelfrida
liberamente

Lento

As-e, shall I choke thee, Or wilt thou hush thy tongue?

p sfz colla voce

p *pp*

Ael.

p *quasi bisbigliando*

Aeth - el - wold! — Oh, God, how still it is, and

colla voce

Ael.

Animato *rit.*

emp-ty here! He is gone! He is gone! I shall nev+er see him

sfz *sfz* *fp* *rit.*

61

ae1. *more!_* *Aeth-el-wold!* *Aeth-el-wold!*

f a tempo

Woe. * *Woe.* * *Woe.* * *Woe.* *

ae1. *Aeth - - - el-wold!* [*She falls sobbing upon the ground, Ase*

ff *Mosso, ma non troppo*

f marcato

ae1. [*bending over her, trying to comfort her.*]

Woe is me!

ff

61 Aethelwold [*offstage*]

Out of my

Maccus [*offstage*]

And see thee run to thy death!

M.

No, by the bod - y!

Mad - der than a wench with

M.

child thou art!

Nay, but I'll

M.

hin - der thee!

Out of my fur-row, or I plough thee under!

ff *mf* *cresc.*

Aelfrida

[He rushes in, followed by Maccus.] My Ael - fri - da!

accel. *ff*

Ad. *

el. lief - est heart! —

[He rushes to her, and takes her in his arms.] Now

dim. *mf*

Ad. *

63 Allegro

ring, — ring, — ye hammers of wrath On

mf

Ae. *all the an - vils of doom!*

f *accel.*

Ae. *Not less than all thy*

cresc.

Ad. * *Ad.* *

64 Presto

Ae. *light - nings.*

ff

Ad. * *Ad.* * *Ad.* *

Ae. *O up - heav - ed Heav - en, Shall*

poco dim.

Ad.

Aelfrida

What wild words are these? _____

sing me now! _____

f *mf*

65 Andante moderato (♩ = ♩)

Aethelwold [*Gently releasing her*]

Thou, _____

mp *p*

thou. Tell thy sweet beads twice o-ver for our

2 *2*

Deciso

[Aelfrida goes upstage to Ase.]

love, And I'll be with thee! Maccus, two words... A

poco rall. *p* *mf*

66 Andante mosso

[He goes over to Maccus]

Ae. *black one and a white one!*

mf

p

Ae. *Mac-cus, if I may trust thee as of old...*

p

Ae. *Maccus*

mp

Fear not, my lord. When thou wert wise, I did a wise man's bidding;

M. *Now thou art mad, I fol-low thy lost wits A - gath-er-ing wool.*

mf

dim.

67

Aethelwold

Agitato

Mac-cus, go back un-to the

p *pp*

3

King, And say to him: That I have seen the maid-en, And found her

noth - ing fair. — A come - ly maid e -

p *p*

5

nough, and friend - ly - spok - en, But noth - ing for the

Ae. King.— Maccus

'Tis done, my lord.

Fur-ther say:

Ae. That where-as the

Ae. Thane of Dev-on, the lad-y's fa-ther, Is rich in lands and kine,

Ae. And where-as the Lord Aeth-el-wold, Sparing the King's

69

Meno mosso

[He shades his eyes for a moment.]

e. love.____ Sparing the King's love, hath lit - tle

fp *p*

Andante

e. else be-side,... The bless-ing of King Ead-gar is be -

pp

e. sought Up-on the wedding of Lord Aeth-el-wold Un - to the maid Ael -

p

e. fri - da. Maccus *[Exit]* 'Tis done. 'Tis

'Tis done, my lord.

p *p* *fpp* *pp*

70 Lento

[He turns toward Aelfrida, who leaves Ase in the shadows, and comes slow-

16

[He turns toward Aelfrida, who leaves Ase in the shadows, and comes slowly.]

Ae. done. Now shall I look no more beyond thine

The musical score is written for a voice part (Ase) and piano accompaniment. The voice part is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "done. Now shall I look no more beyond thine". The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The key signature is also three sharps. The piano part begins with a *pp* (pianissimo) marking. The first staff of the piano part has a treble clef and contains a series of eighth notes and a quarter note. The second staff of the piano part has a bass clef and contains a series of eighth notes and a quarter note. The piano part is written in a style that suggests a simple, folk-like melody.

ly toward him.]

[*The two lovers meet. Aethelwold takes Aelfrida in his arms.*]

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent arpeggiated figure in the left hand, often referred to as the "Rose Tree" arpeggio. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *dim.*, *mf*, and *p*. The lyrics "The Rose Tree" are written below the piano part, with asterisks marking specific points in the music.

pp [The curtain falls slowly] sfz

*

End of Act II

Act III

Introduction
Andante1
Più mosso

Tempo I?

mf

1. * 2. * 1. * 2. * 1. *

Più mosso

mf

1. * 2. * 1. * 2. * 1. * 2. * 1. *

Ancore più mosso

mf

poco stringendo

f

f

Con moto

3

ff *dim.*

Meno mosso

f *mf* *p*

p

[The hall of Ordgar's house on the coast of Devonshire, the following spring. A bright, sunny morn-

4

Andante come primo

rit. *p* [Curtain]

ing. Ase sits spinning with distaff and spindle. Aethelwold stands in the doorway, looking

Ase

out at the sea]

To cock-les and this-tles his a-cres are grown.

sempre p

Ase

Dwin - dle, dwi - dle, dwi - dle, dwi -

Ase

- dle. Moth - er - nak - ed walketh a - lone.

Ase

Dis - taff dwi - dle, fill up the spin -

5

Ase

- dle. Nad - der, nad - der, mak - ing the brack -

Ase

- en to wave, — Some - where here, for I saw it once, — is the

rall. [Aethelwold turns toward Ase]

Queen's — grave.

p rall. colla voce *mf* *a tempo*

Aethelwold 6

As-e, knowest thou where is thy la-dy?

dim. *p*

Ase

Most like - ly with the stew-ard, my lord, What with the

Allegro agitato

lin-en to buck, And a new wench in.

p

[Enter Aelfrida]

f

Aelfrida

Be-shrew the house! Full for-ty loaf-eat-ers, And not a

sfz *f* *p* *f*

Meno mosso

Ael. cHurl a-mong 'em that knoweth his chore! Ase

3 *3* *3* *3*

Meno mosso

Thor-ed is drunk a-gain.

sfz *sfz*

Ase 7 In he hove And would have me draw a thorn from his thick thumb.

mf molto marcato

Ase But I would not. And forth he went buzzing like a fly in a crack.

Aelfrida

[She goes

Not like - ly.

Gone for good this time.

dim. *mf*

to a chest and kneels by it, lifting out some rolls of colored linen.]

p

L'istesso tempo

Aethelwold [going over to her.]

Ael - fri - da, — when shall I speak with thee!

p *mp*

8 Andante

Ase [as she spins]

(Humming)

We are nev - er a - lone. Always this woman, Twisting, twisting the spindle at her

Andante

Aelfrida

Ase

Ae.

thigh, Or thy fa-ther, Or some-one else. Come down to the

Molto più mosso

Ael.

Ase

Ae.

What... now?

shore with me! Now! Now!

Molto più mosso

f

Aelfrida

Aelfrida

I know nothow I can come now. Morning's a bus-y time.

p

molto cresc. ed accel.

9 Animato Aethelwold

Sweet-heart, What I was — be-fore I met thee, I for-get.

f

Red. * Red. *

Ae. What I am now, It need-eth not a seer to see: Thy

p *f* *p* *f* *p* *f*

Ae. hand, Thy foot, Love's churl.

p *f* *p* *f* *p*

Ae. Come! — Come! — Come with me down to the shore!

f *f* *f*

Allegro

10 Aelfrida [*rising, and beginning to put the rolls of cloth back into the chest.*]

Soft - ly, soft - ly, my lord. I will come. Do

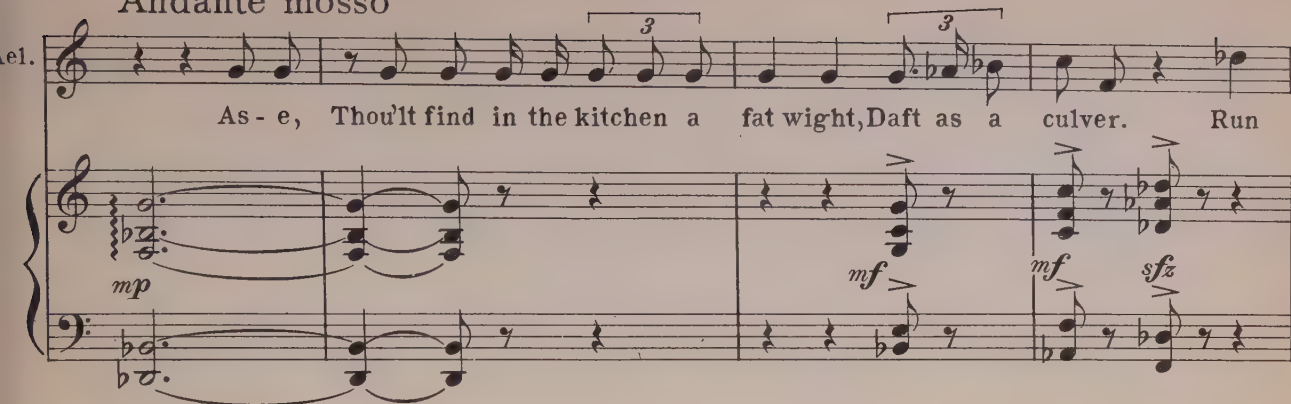
Ael. thou go be - fore, and a - wait me by the spar in the shingle.

Ael. I've but to yield the keys to As - e and I'll be with thee.

[*She goes over to Ase. Aethelwold goes back to the doorway.*]

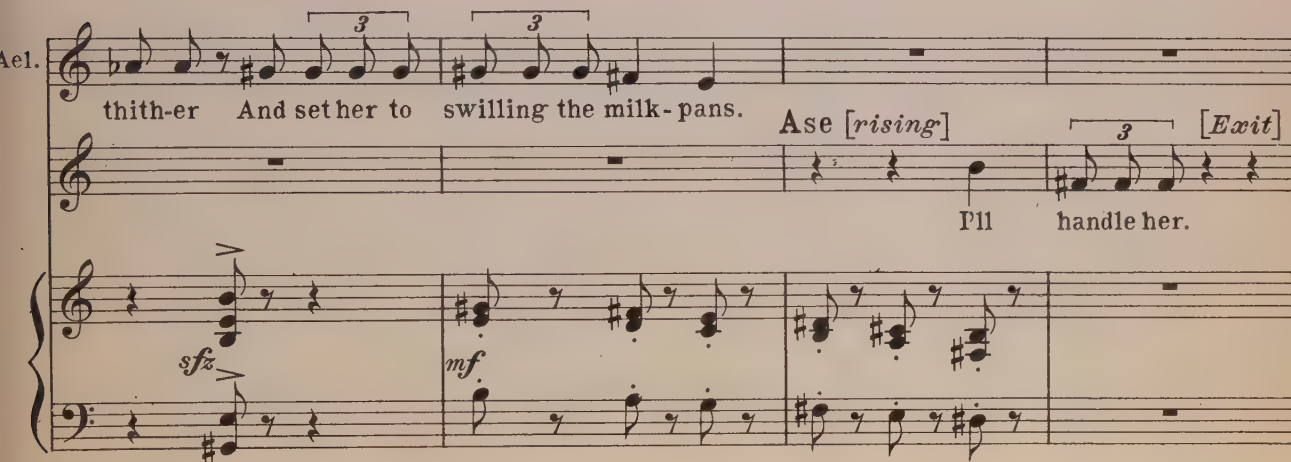
Ael.

Andante mosso

el. 

As - e, Thou'lt find in the kitchen a fat wight, Daft as a culver. Run

mp *mf* *mf* *sfz*

el. 

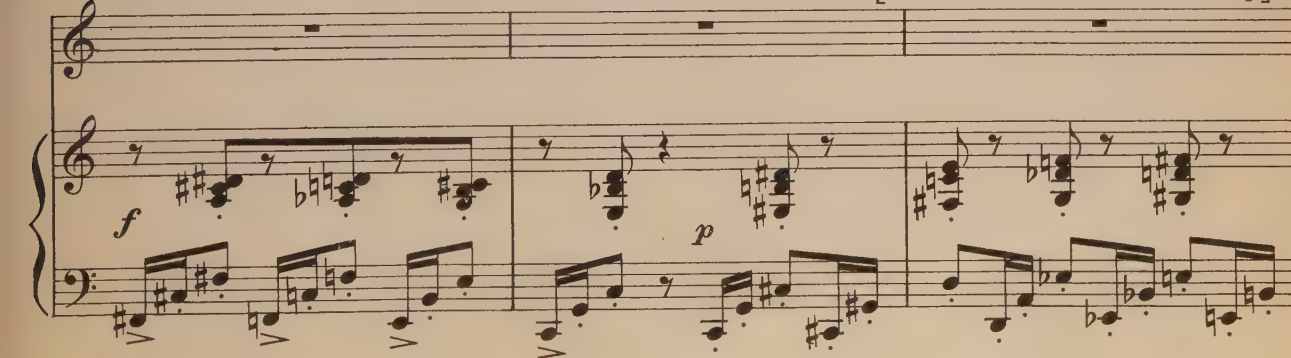
thith-er And sether to swilling the milk-pans. Ase [*rising*] [*Exit*]

sfz *mf*

Pl handle her.

11

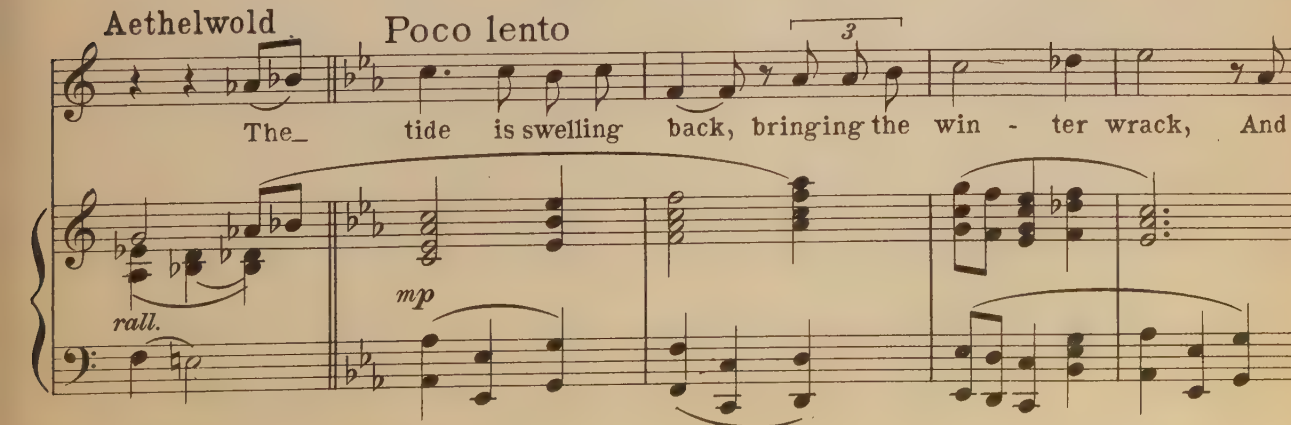
[Aethelwold in the door-way]



f *p*

Aethelwold

Poco lento



The_ tide is swelling back, bringing the win - ter wrack, And

rall. *mp*

Ae. *shov-ing the red weed — up the stones. — I nev-er*

mf

Ae. *leave thee, but I feel 'tis for a long — time. —*

8

p

[He turns]

Ae. *Ael-fri-da! Lov - est thou me?*

p

[She looks at him]

12 *Con moto*
Aelfrida

f

4

Oh, ask me not of a morning if I love thee!

Ael. When my mind is full of thimbles and churns!

Ael. I tell thee, so long as we bide

f *ff*

Red. * Red. *

Ael. here in my fa - ther's house, I am my father's

ff *mp cresc.*

Ael. house - keep-er, And thou shalt see me sel-dom

f *ff*

Red. * Red. *

Ael. *Save as a war-der of cup-boards and chests And a dol-er-out of*

Ael. *heal - alls.*

13

Ael. *Bod-y of me! Am I to bide for-ev-er here, Like a*

Ael. *win-kle stuck to a stone, And die in the house I was*

el. born in? Sick, and sick to death I am Of the stink of fish on the

mf poco stringendo *f*

el. wharves, And the squawk of sea - gulls, And the wind

ff

Red. * Red. *

el. that blows al Aethelwold ways! Oh, God, the

Red. * Red. * Red. *

Ae. wind that blows al - ways!

Red. * Red. *

Ae. Would I could put an ar - row in the heart of the wind

Ae. and bring his beat - ing feath - ers down!_____

Ae. On

Ae. that day, On that day, When the

Ae. wind lay dead, and the sea was smelt and smooth, A

f

Ad. * *Ad.* *

Aelfrida

15 Thy speech is a

Ae. man might think his thought out!

mf *dim.* *p* *fp*

Ael. thread full of knots! And thy deed like-wise! I see thee

fp *mf*

Ael. go forth in-to the woods to hunt, And come home like a

f *mf*

Ael. *ba - by, with a wilt - ed blossom in thy fist! Thy*

mf *f* *dim.*

Ael. *helm - et is a house for spid - ers, And thy sad - dle is*

p *fp* *p* *fp*

Ael. *cold! Where is that Aeth - el - wold*

mf

Ael. *that was the King's dar - ling, And the*

f *mf*

Ael. dread of the Dane, And my true love!

f *accel.*

16
Vivace

Ael. Aethelwold

Ael - fri - da!

f

Vivace

[They throw their arms about each other.]

ff *f*

Red.

Aelfrida

My dear! My dear!

mf

** Red. **

Ael. Take me a - way from this God - for - got - ten

p

Red. *

Ael. spot! Aethelwold

I will, And that ere sun-down! With

sfz *mf* *sfz*

Ae. thee to the world's end, Leav-ing the roar-ing of the

sfz *f* *sfz* *sfz*

Ae. 17 wind and the shout-ing of men be - hind us!

sfz *sfz* *sfz* *ff*

Ordgar [enters]

Good

Poco meno mosso

Aelfrida

Good morrow, my fa - ther.

Aethelwold

God givethee a good day. God give us

morrow, daughter and son!

Poco meno mosso

*mf**mf*

all a good day.

'Tis weather like this will dry up the wooze, And give us the

mp

o. roads a-gain. They say that but for a stretch or two of puddle and addle, And the

mp *f*

o. swollen fords, The way from here to Winchester's as clean as a new knife.

mf *f* 18

Andante

o. My son, when thou hast a - gain the king's ear, For -

p

Aethelwold

I know. I know. I'll not for-get.

get not to put a flea in it for me.

mf *p marcato* *mf*

(a piacere) *[Starts to go.]*

Ae. *I must go out now and have a word with my man.*

O. *[Catching Aethelwold by the sleeve.]*

Say to the King: "Thou

colla voce

mf

Più mosso

O. hast in thy thane Ord - gar a good man and a knowing one For

molto staccato

Aethelwold *Poco lento* *[Exit]*

I know. I know. I'll tell him.

O. Eal-dor-man of Wessex west of Wiltshire!"

Poco lento

f *p*

[Regarding Aelfrida sternly] *Con moto*

O. Thou, a wedded wife, with thy

p *mf*

Aelfrida

Still harping on that string!

hair down thy back like a sil-ly maid!

f *3* *f*

(rapido) *3*

My hair is mine own, I tell thee, and no man shall put the shears to it, Though

f *colla voce*

ev-'ry wife in England and the Isles — Go callow as a sheep new - shorn!

f *sfz* *p*

Ordgar

I know thee! Thou art that shrew-mouse of the world...

mf *p* *mf*

0. *[Exit]*
 a wed-ded wom-an that will not set-tle down.

f

Aelfrida
 Old mouthy man! But I'll be shed of thee!

dim. *p*

20 Allegro *[Ase runs in.]*
 Ae1. As-e! As - e! Dropt'hy burthen to the

sfz *sfz* *sfz* *p*

Ae1. floor, And let the pots boil o-ver! And the wenches drown i' the

mf

Ael. suds." And do thou fly _____ and lade my box-es and chests with

Ael. all that's mine.
Ase
Fare we forth?
Aethelwold [*appearing in the doorway.*]
God willing, We leave this house to -

sfz sfz *colla voce*

21

Ael.
Ase
Ae. *rit.* For Ghent in Flanders! And half thy lin-en in the
a tempo
night for Ghent_ in Flanders!

sfz rit. *a tempo* *f*

el.

se

Ghent in Flanders! Great town of my man-y

lye - buck!

p *p* *f*

Ael. dreams! — Why, lo, thou, thither to fare, —

mf *p* *p* *f* *mf*

22

Ael. That would I rath-est of all things — under the wel - kin!

mp *f mp*

A musical score for the piece 'Aethelwold'. The score is written for three parts: a vocal line (soprano), a piano accompaniment (treble and bass clef), and a basso continuo line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The vocal line features the lyrics 'E-ven so I.' and 'Even so I.' with a sixteenth-note run. The piano accompaniment includes a sixteenth-note run and a forte (f) dynamic marking. The basso continuo line includes a sixteenth-note run and a forte (f) dynamic marking.

Ae. I would lief - er see the grey wa - ter wid - en 'twix

mf *più f* *f*

Ae. us and Eng - land than aught I know.

mf *cresc.* *f*

23

Aelfrida

Andante mosso

Oh, Dev - on, Dev - on! Fare - well, thou bit - ter

pochiss. rit. *mf*

Red. * *Red.* * *Red.* *

Ael. strand! Aethelwold

Eng - land, fare - well, Thou

f *mf* *f*

Red. * *Red.* * *Red.* *

Ae. green and rain - y land! — Nev - er -

f *mp*

Red. * Red. * Red. *

Ae. more, e-ven with the mind's eye, — must I be - hold the emp - ty

mf

Red. * Red. * Red. *

Ae. heath, and the brown brack - en

mf *mp* *f*

Red. * Red. *


Aelfrida


Ae. un - der the sun - set. — Fare -

mp *f* *mp*

Red. * Red. *

24 Meno mosso

Ael.  well to you, ye weep-ing fish - er-wom-en,

Ae. 

Meno mosso

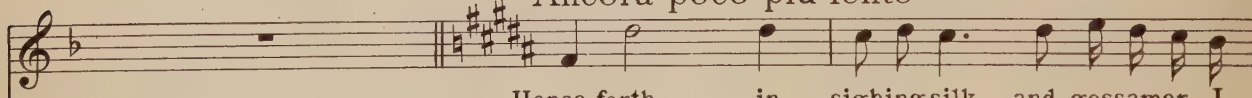
 *p* *Red.* *


Ael.  Stopping your nets by the sea. Yehave seen the last of me!—

Ae.  Dear land, fare-well, Dear land, fare -

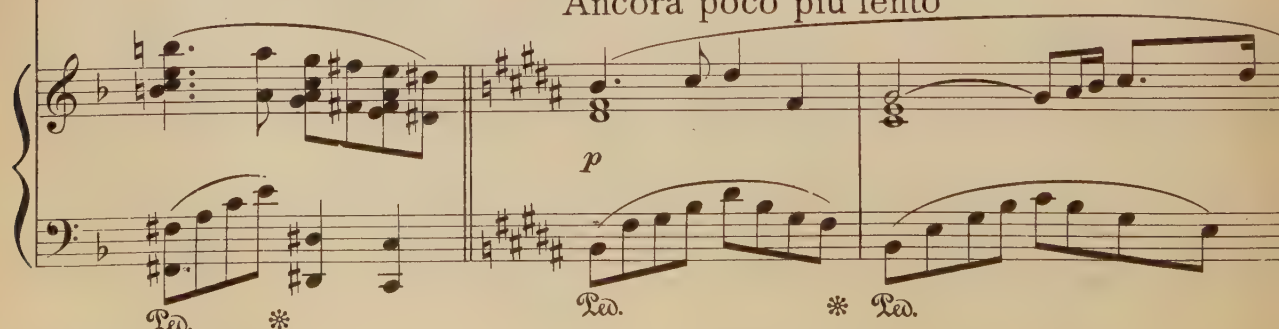
 *mf* *f* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Ancora poco più lento

Ael.  Hence forth in sighing silk and gossamer I

Ae.  well to thee!—

Ancora poco più lento

 *p* *Red.* * *Red.* *

go. Hood-ed in beav-er-fell, and shod in leath-er tool-ed

mf *p*

* *Red.* * *Red.* * *Red.* *

Più mosso

fair. 25 Such lord-ly weeds as the

Yea, there, un-

Più mosso

mf

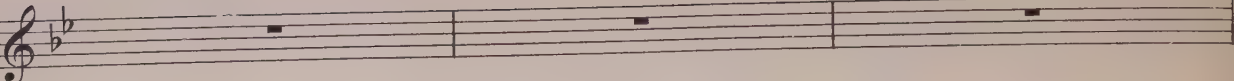
Red. * *Red.* * *Red.* *

la-dies of Fland-ers wear!

fret-ted there, Shall I watch thee preenthly

mf *f*

Red. * *Red.* *

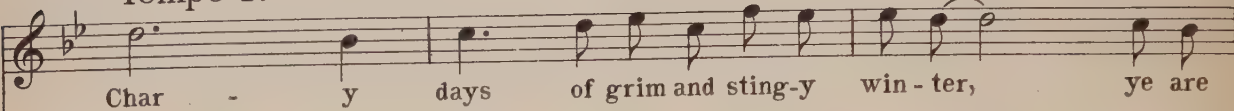
Ael. 

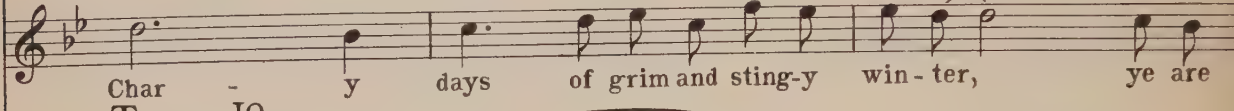
Ae. 

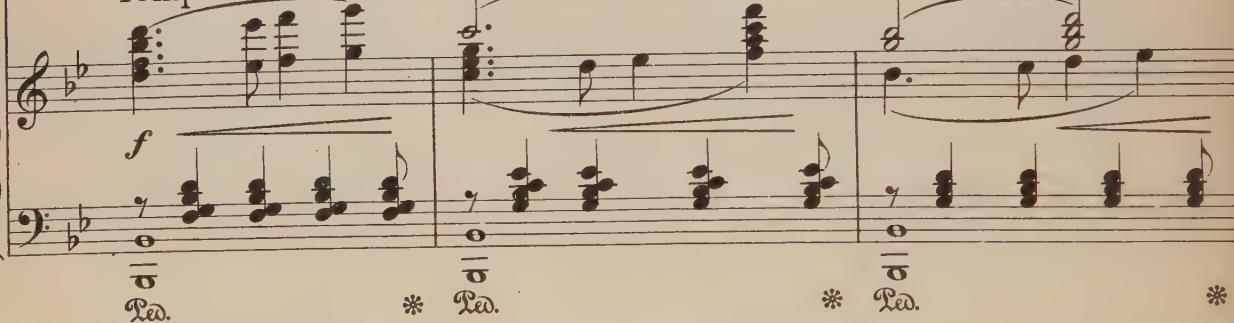


poco stringendo 3

26 Tempo I?


Ael. 

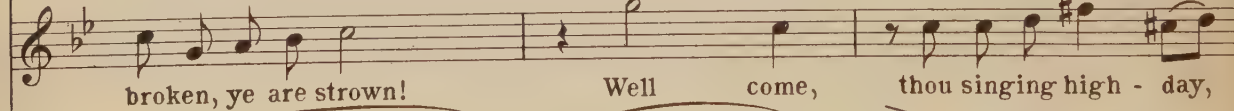
Ae. 

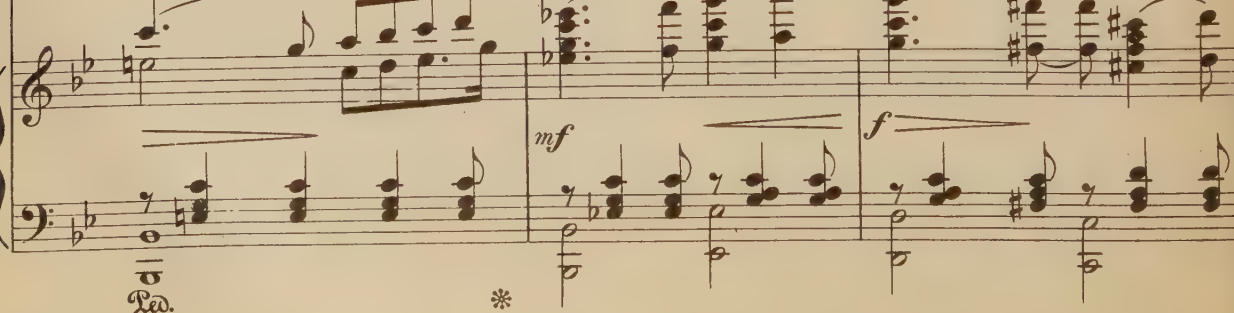


f

Red. * Red. * Red. *

Ael. 

Ae. 



mf *f*

Red. *

Ael. thou blossom-y sweet_ sum - mer, Thou love - ly land un -

Ae. thou blossom-y sweet_ sum - mer, Thou love - ly land un -

f

Ael. known!_ O - pen thy

Ae. known!_ O - pen thy gates, _

mf *mp*

Ael. gates, _ thou might - y cheap - ing - stead!_

Ae. thou might - y cheap - ing - stead!_

f

Ael. Oh, let ev - 'ry shop and stall with won - drous

Ae. Let ev-'ry shop and stall with won - drous wares be

p

27

Ael. wares be hung! Oh, let us wan - der

Ae. hung! Oh, let us wan - der far!

p *cresc. ed accel. poco a poco*

Red. * Red. *

Ael. far! Oh, let us live for -

Ae. Oh, let us live for - ev - er,

f

Red. * Red. *

Con passione

Ael. ev - er, for - ev - er! Oh, let us

Ae. live for - ev - er! Oh, let us

ff *poco rit.* *f*

Ad. * *Ad.* *

Ael. wan - der far! Oh, let us live for - ev - er!

Ae. wan - der far! Oh, let us live for - ev - er!

mf *f* *mf*

Ael. The world is wide, and we are hale, and we are

Ae. The world is wide, and we are hale, and we are

f *ff* *allarg.* *dim.* *molto rall.*

Ael. young! [Aethelwold puts his arm about Aelfrida, and they go o-

Ae. young! Più tranquillo

mf *mp*

Red. * *Red.* * *Red.* *

ver to window, where they stand looking out over the sea. Hoof-beats are heard in the

smorzando

Red. * *Red.* * *Red.* *

distance.] *Mosso* [The hoof-beats are heard, nearer.]

p *p*

Red. * *Red.* *

mp *mf*

mp

Maccus [rushes in, spattered with mud.]

My lord! My lord Aethelwold!

f *più f* *ff*

29

Aethelwold [turning]

[Alarmed at Maccus' expression,

What wouldst thou? Maccus!

p *ff* *mf*

6 3 3

he strides over and seizes him by the arm.]

Thou'st

ff-p

6 2

e - vil tidings! Maccus 'Tis come!

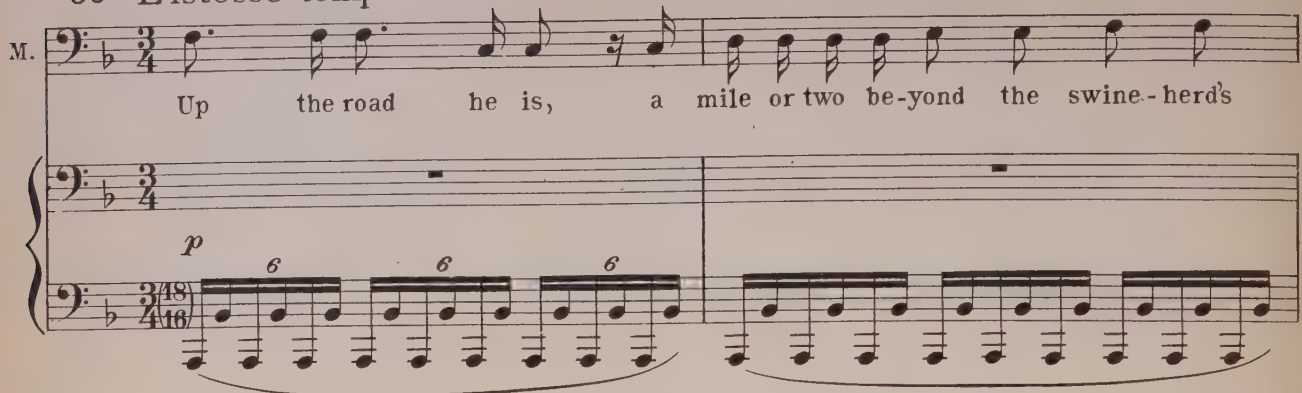
The King— is at our gates!

sfz

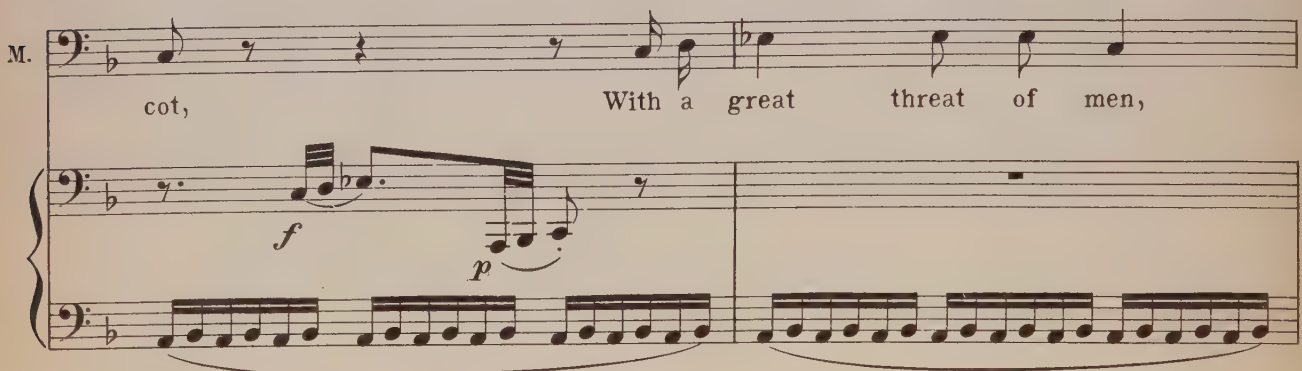
ff *fp*

6 6 6 6 6 6

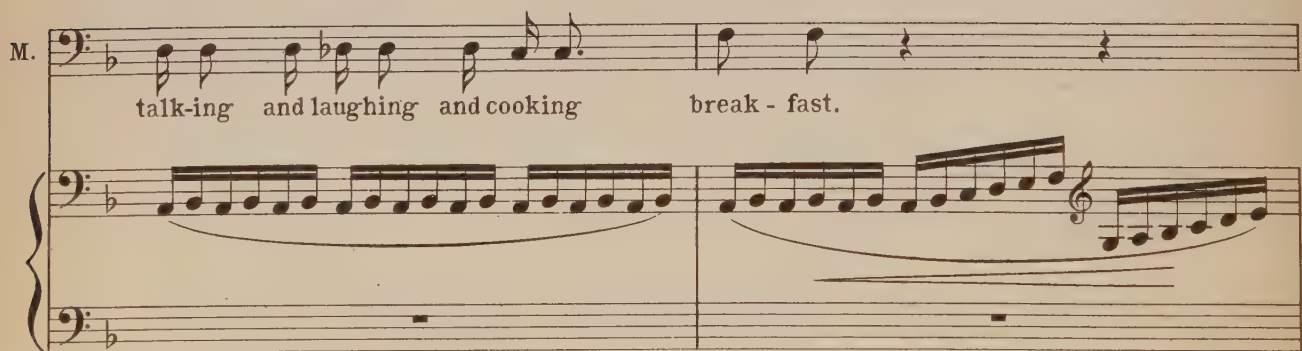
30 L'istesso tempo

M. 

Up the road he is, a mile or two be-yond the swine-herd's

M. 

cot, With a great threat of men,

M. 

talk-ing and laughing and cooking break - fast.

M. 

At first I thought:

M. *3*
He hath got wind of it! Some blabbing ear - wig hath been

M. at him! But nay, their talk was mer-ry, and noth-ing

M. e - vil in it. Me seems he com-eth not to be-wray thee, But on-ly to

Aethelwold 31
God for - give me my sin!

M. bid thee good speed. God a -

Aelfrida [*coming forward*]
Più mosso

M. This ye are to
 side,... what are we to do, my lord? *Più mosso*

mf *f*

Ael. do. Ye are to make an end of all this

Ael. humming and run-ing, like two thieves in a hedge, And tell me what is

mf *sfz*

[Aethelwold and Maccus look at her without speaking. Maccus bows his head, and leaves the hall.]

Ael. *Solenne* toward!

p *sfz* *p* *p*

Agitato come primo

Aethelwold

Oh, to be a fox in a trap! That I might gnaw my

foot off and be free!

33

Lo, thou, down this road come rid - ing through the sun-ny

morn - ing Three dark rid - ers

Ae. *breast:* The King; and Shame; and

Aelfrida

Ae. The King, thou sayst? Bound hither? To this house?

Doom.

34 [She unties her apron.]

Ael. And I in my barm - cloth!

Ae.

Ae. Yea, make thy-self more fair!

e. Ael - fri - da, swear, swear,

mf *sfz* *mf* *sfz*

3/4

35

e. Ere ev - er the wa - ters rise, And

p *3* *6*

3/4

e. stop the mouth, and hide the eyes, And

3 *6* *6*

e. Love be a shriek in the ear that hears

mf *3* *3*

Ae. noth - ing, noth - ing!

f *più f*

Più mosso

Ae. Swear thou wilt not for-get the love that was be-tween us, How

ff *mf*

Aelfrida

Ae. For - get... our love?

sweet it was!

smorzando *p*

Ael. Art thou gone mad, to say it?

p *rall.* *pp*

36 Andante misterioso, ma mosso

Aethelwold

Hark!... Hear-est thou

pp

Aelfrida

'Tis but the wave in the hol-low

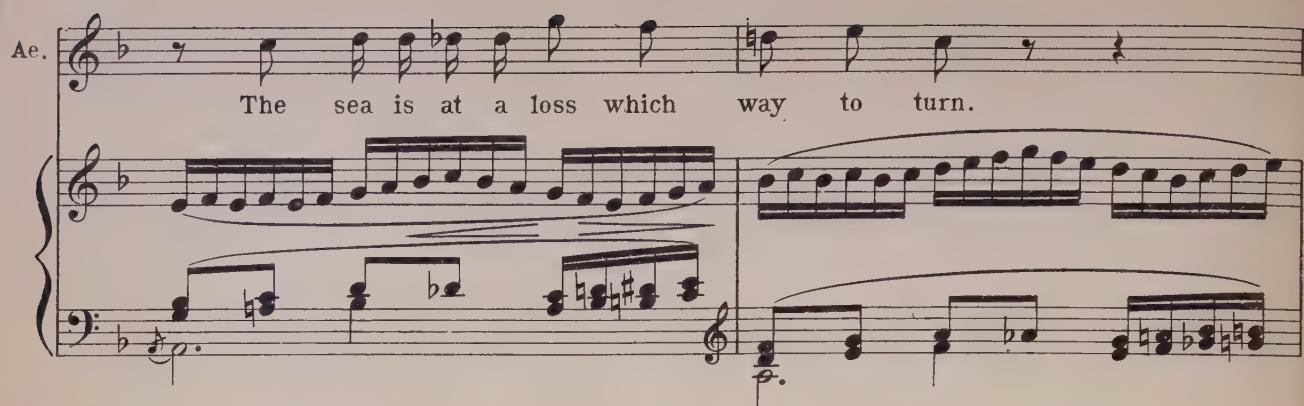
noth - ing!

ledge. The tide is high.

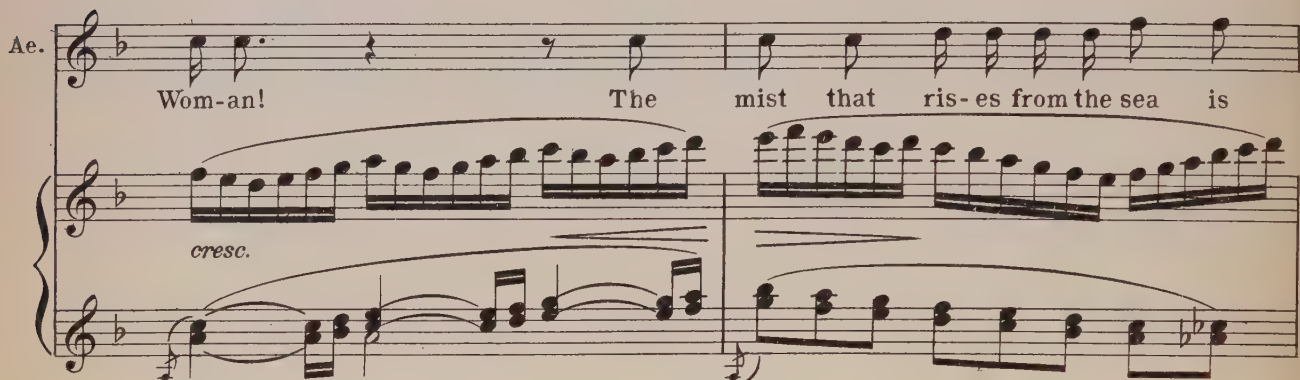
Aethelwold

High tide. The sea is at a stand - still.

p

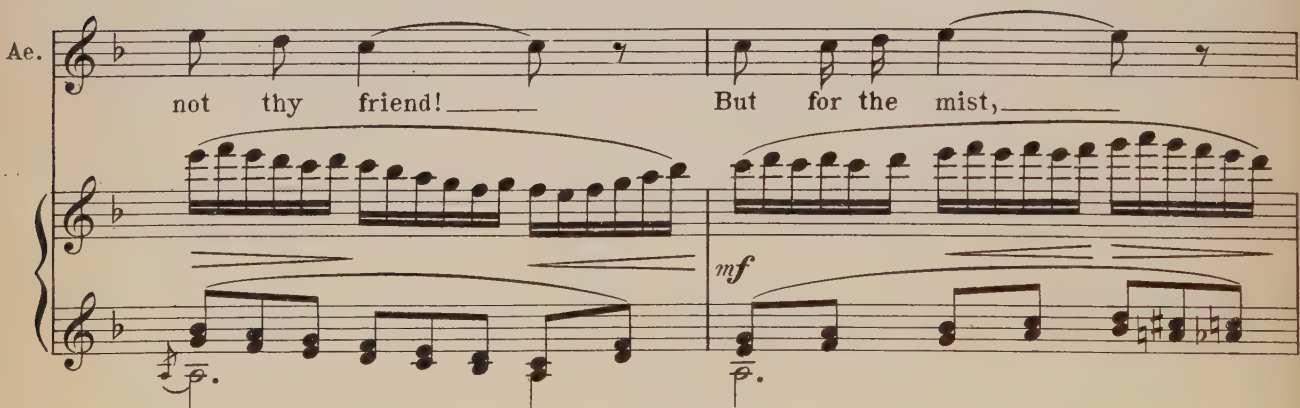
Ae. 

The sea is at a loss which way to turn.

Ae. 

Wom-an! The mist that ris-es from the sea is

cresc.

Ae. 

not thy friend! But for the mist,

mf



Aelfrida

Thou

Ae. Thou hadst been Queen of Eng-land!

affrettando

f

el. sayst?...

8

dim. allargando

37 Aethelwold

I rode hith-er as the King's

hench-man, on the King's bus-i-ness And this mine

errand: To seek, in the King's name,

8

pp *mp*

Ae. And to be-troth and pledge with the King's ring, in the

Ae. King's name, Thee,

Ae. thee Ael - fri - da!

Ae. Thee, but for the wretch-ed love of a green and diz-zy boy,

Queen of all Brit - ain, and

8

38

La - dy of the Isles.

ff

dim.

Aelfrida

The wind hath blown thy wits a - way!

mf

I, Queen of Brit - ain! 'Tis not

mf *dim.* *p*

Ael. true? Aethelwold

Yea, my child, 'Tis true e-nough. I lied

mf *ff*

Ae. to Eadgar, saying thou wert little fair.

sfz *ff*

39

Ae. Oh, the good smack of truth on the tongue a-gain,

ff-p

Aelfrida

Me seems, my lord, thou hast dealt wan-ton-ly by

Ae. Af-ter a win-ter of lies!

f-p

Con slancio

Ael. me, And by my father, And by the King!

sfz *ff*

40

Andante mosso

Ael. Aethelwold But for thee, I had been
Thou under - sayst it.

Andante mosso
sffz rit. *p* *mp*

Ael. la - dy of Eng - land, The bride of him that was row'd by the

p

Ael. eight kings — on the stream of Dee... But for thee, — I had

p stringendo

Ael. wak-ed of a morning, to see Great Ead - gar, the Dove of Al-bion, and the

mf *cresc.*

Ael. Hawk of the Dane, A - sleep like a child in my bed... 'Tis

f *rit. colla voce* *p* *espress.*

Molto più animato

Ael. won - der - ful... Aethelwold [*turning upon her passionately.*]

41 Sayst thou so? Now up-on the

Molto più animato

rall. *f*

Con passione

Ael. Rood of Christ I swear, he hath not got thee

f

e. yet, Nor shall he have thee whiles I live! _____

p cresc. f mf cresc.

e. There nev-er was a man so lov'd a woman as I love

f

e. thee. _____ Nev-er in an-y world.

p cresc. f mf cresc.

e. And that's to be reckon'd with! A

ff f dim.

42 Mosso ed agitato

Ae.

year a-go I had a good name a-mong men.

Ae.

Where is it now? For love of thee, in the swine wash.

Ae.

My plighted pledge? Hang it for sale in the market;

Ae.

Shall it fetch thee down a farth-ing? Nay!

Y wis, in the month of wolves I wedded thee, and thou shalt rend me

mf

yet!— But mine thou wert, ere ev-er I knew thy name,... And

f

43

that's to be reckon'd with! There, there, thou

mf

shin-est like a sun,— filling the room! Make haste, and hide thee in a

cresc. gradualmente

Ae. cloud from the King's eyes!— Yea, by the Tree, one

f *mf affrettando*

Ae. path is left us, And thou shalt tread it, for my sake, and for the

mf *cresc.*

44 Meno mosso

Ae. love thou sworest! Go now, and

molto marcato *ff-pp*

Ae. dark-en thy cheek with the sap of the wal - nut, And

f *p*

e.
 dust thy hair with the meal of the wheat. Be foul, be

f *sfz*

e.
 bent, be weath-er-ed; And

sfz *f* *p*

e.
 keep thy bow-er, that none may see thee, But my - self and the King.

sfz *ff*

e.
 ————

pp *mp* Horn (offstage)

45 Aelfrida [*bursting into tears*]
Allegro agitato

Oh, sor-ry me! That must

ffz *pp*

Ael. keep to my bow-er like a naughty child, The day the King comes!

mp

Ael. Oh sor-ry, sor-ry me! That the Kings should see me

mf *pp*

Ael. looking loath-some, With looks un - kempt! Nathe-less, Pll


mf


1. do it. I go. But thou,... i'


1. God's name, if thou wouldst blear the King's eye, tease a lit-tle

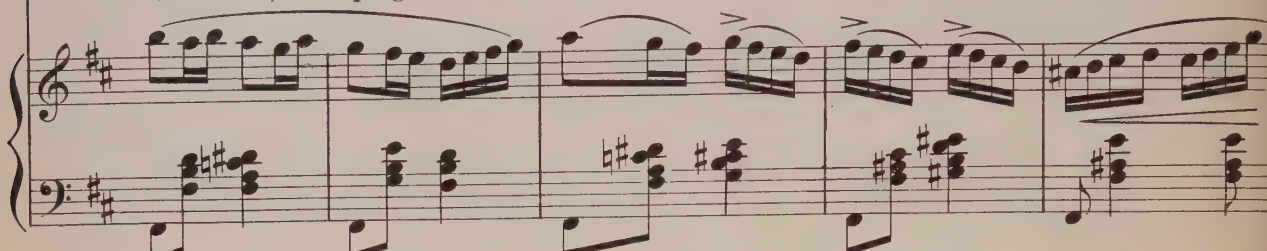
1. blood to thy cheek, and see to the thongs of thy hose! Thou lookest like a


1. man wash'd a-shore. Ordgar [offstage] [Entering] Daughter! Daughter!


Ael.  I heard it.


Aethelwold  Yea.

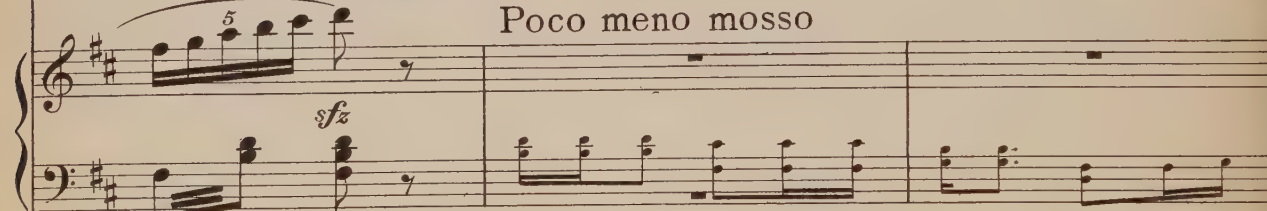
O.  And thou,... moping here? Heard ye not the horn? 'Tis the King!




O.  47 Poco meno mosso

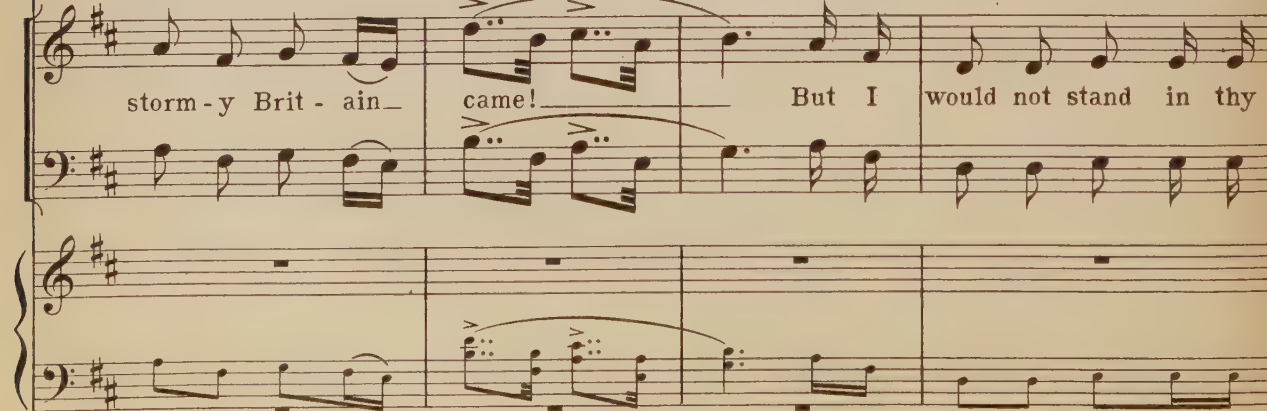
'Tis Ead-gar!
Eadgar's Men [*in the distance*]
TENORS  That fur-row'd thy way Through a fal-low spray, And to

BASSES  Poco meno mosso



O.  Hark!

storm-y Brit-ain— came! But I would not stand in thy



Tempo I^o

Out! Out! And meet him on the road!

stead, For I'd lief-er be quick than dead!

Tempo I^o

f r h.

[To Aelfrida]

Thou, hus-sy! Wouldst have the King see thee

p

look-ing like a bun-dle un - tied? Go! Do

3 *6* *6*

on thy ho - ly day weeds! And be quick a - bout it!

mf *f* *mf*

Aelfrida

48

Not I. I am sick. As - e!

f *ff* *pp*

Ael. [Ase enters] As - e! I go to my bow-er. And I come not forth.

mf *f*

Ase [taking her by the arm] Thou'lt do no such thing!

Ordgar I might have known it! Couldst thou not be sick of a

p

[To Aelfrida] Hast thou no bone in thy back?

Ase fast - day! Well, so much for thee, then.

mf *f* *mf*

Aelfrida [to Ase]

[Wheedingly, to Aethelwold] Shame on thine e - vil tongue!

Thou my son, know-est thou, thou art my

mf *f*

Starch thy mind!

Aethelwold

Ael -

dear son? Yea, I dote on thee, I

8

[As she and Aelfrida go out]

Thou must drop thy sil-ver shell,

fri - da!

do, i'sooth! Nay, let her sulk it out!

8 *f*

Ase

to pick up the gold one!

O.

Mind thee, a lit-tle flea in's ear! For Wessex west of

Aethelwold

I know. I know. Ael - fri - da! [Urging Aethelwold to the door]

O.

Wilt-shire!

Thou know-est!

Ho, ho! Trust thee!

What a day!

'Tis a great day for Dev-on!

[Eadgar's Men are heard singing, still in the distance, but much nearer than before. During the ensuing scene they draw constantly nearer. A crowd of Villagers gather outside the house, laughing and singing. The servants of Ordgar's household run to the door and look out. Thored is among them.]

Eadgar's Men [in the distance]

51 Tempo di Marcia, vivace

TENORS

BASSES

Oh, Cae-sar, great wert thou! And

Tempo di Marcia, vivace

sfz *f* *p* *p*

Villagers [offstage]

SOPRANOS

ALTOS

TENORS

BASSES

mp *mp* *mp* *mp*

Mal-colm of Cumber-land

mp unis. *mp* unis.

Clau - dius was thy name! Oh, Cae - sar, great wert

Clau - dius was thy name! _____

tr *fp* *mp*

V. where art thou? Swinking at the oar! Swinking at the oar!

where art thou? Swinking at the oar! Swinking at the oar!

E.M. thou! And Clau - dius was thy name! That unis.

And Clau - dius

[The Villagers begin to straggle into the house, talking as they enter.]

Other Villagers [offstage]

Mal - colm of Cum - ber - land, where

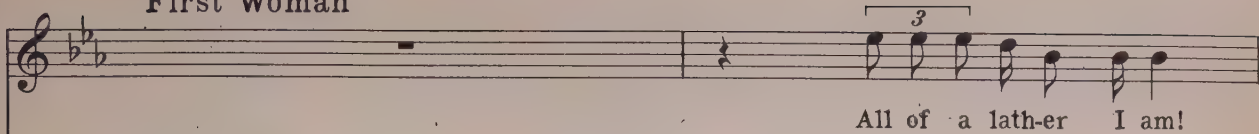
Mal - colm of Cum - ber - land, where

Eadgar's Men [offstage]

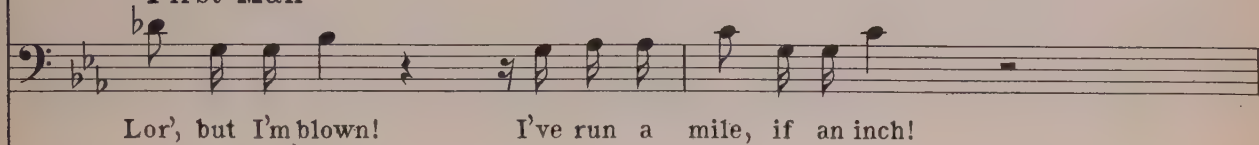
said, "To be rid Of what Ju - lius did, I'll unis.

mp

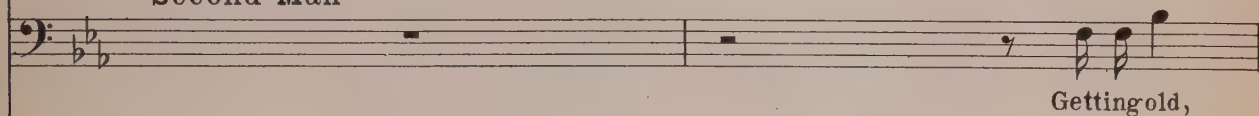
First Woman



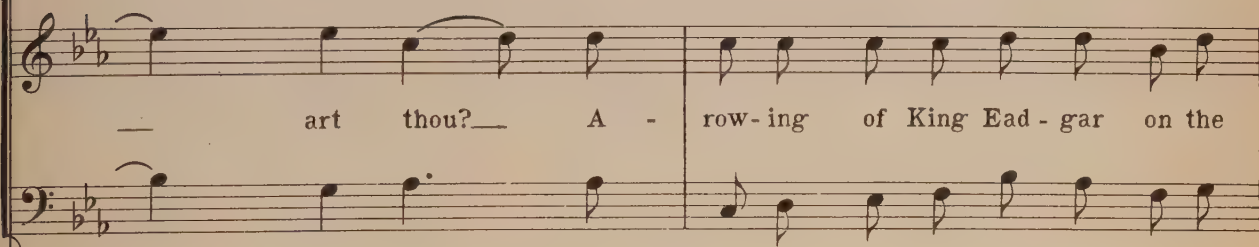
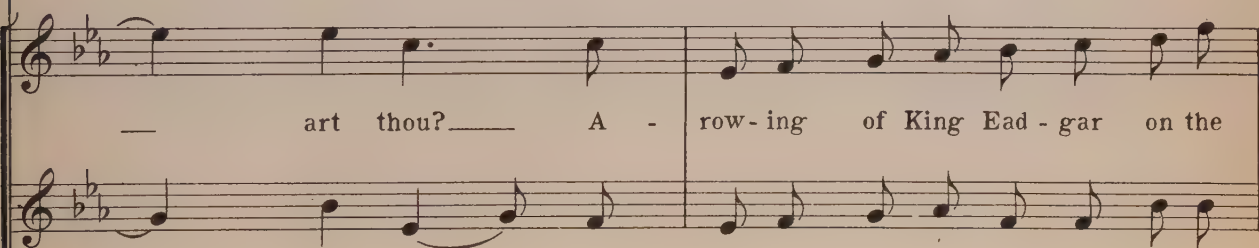
First Man



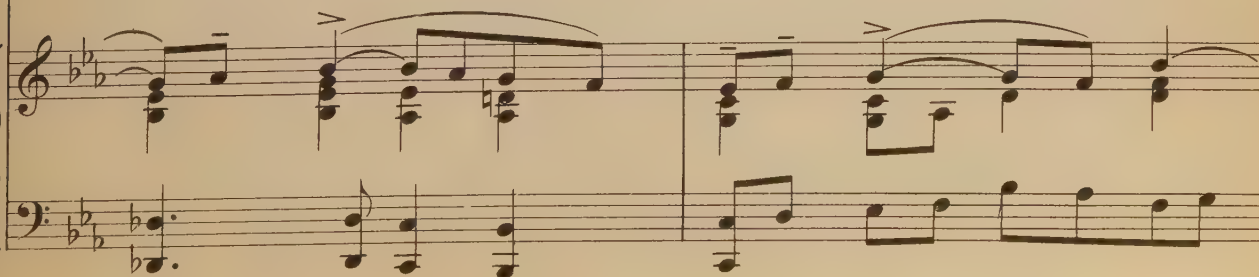
Second Man



D.V.

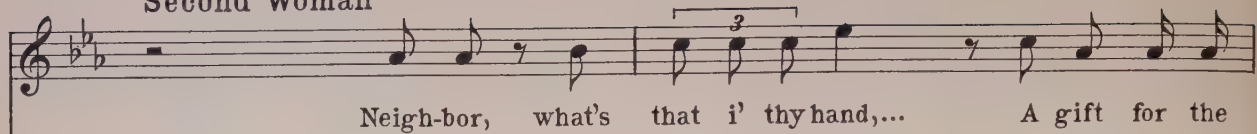


E.M.



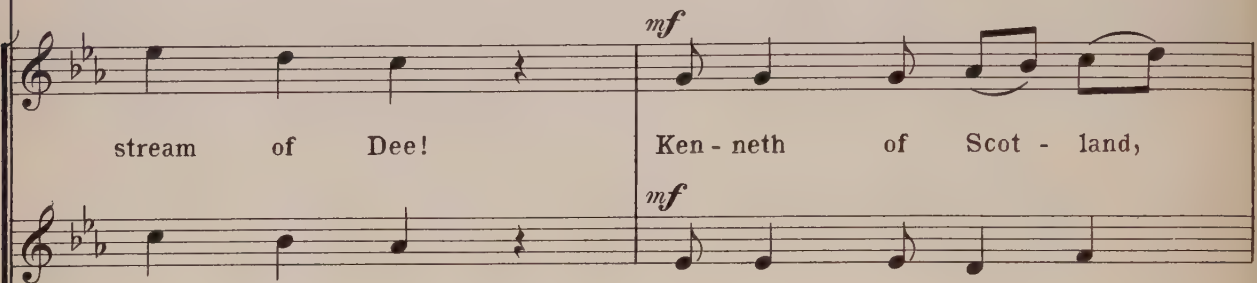
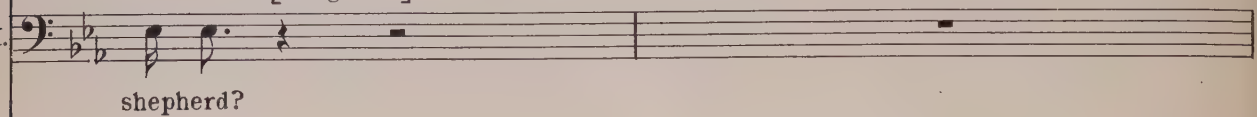
Second Woman

52



[Laughter]

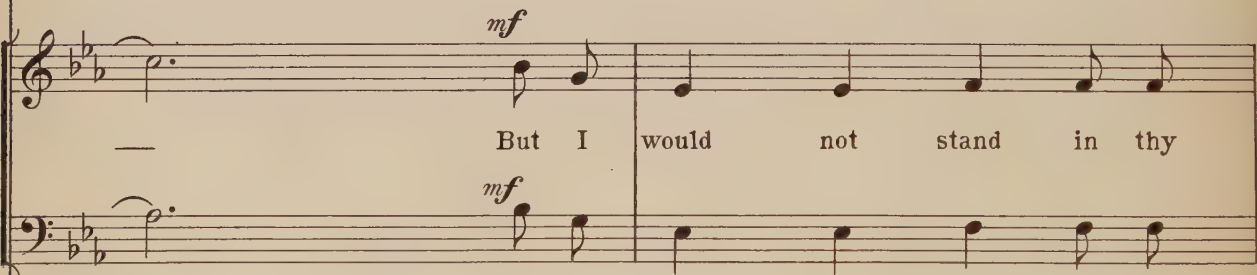
2d.M.



O.V.



E.M.



d.W. King?

Third Woman [Laughter]

Bless my soul, if it be not my good-man's shirt I was a-wringing!

where art thou? Swinking at the oar!

Swinking at the oar!

where art thou? Swinking at the oar!

Swinking at the oar!

stead; — For I'd lief-er be quick than dead!

Thored

The Thored

This way! This way! If ye'd see the

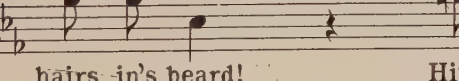
Ken-neth of Scot-land, where art thou? A -

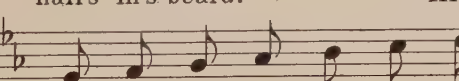
Ken-neth of Scot-land, where art thou? A -

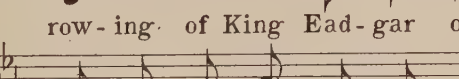
Ken-neth of Scot-land, where art thou? A -

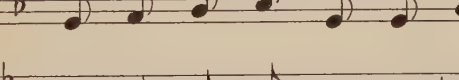
Ken-neth of Scot-land, where art thou? A -

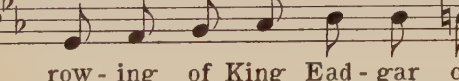
mf

Th.  hairs-in's beard! Hith-er he comes, I tell you!

 row-ing of King Ead-gar on the stream of Dee!_____

 row-ing of King Ead-gar on the stream of Dee!_____

O.V.  row-ing of King Ead-gar on the stream of Dee!_____



Eadgar's Men [*Outside, very near*]

The musical score is written for three parts: Soprano, Bass, and Piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The Soprano part begins with a rest, followed by a half note G4 and a half note A4, both marked with a forte (f) dynamic. The Bass part also begins with a rest, followed by a half note G3 and a half note A3, also marked with a forte (f) dynamic. The Piano accompaniment consists of a series of chords and moving lines in both hands, providing harmonic support for the vocal parts. The score is divided into two systems, with the vocal parts and piano accompaniment continuing across the systems.

Th. *[As they enter]* Hoy, thou! Hop

O.V. Mac-cus of the Isles, where art thou?

Mac-cus of the Isles, where art thou?

E.M. Cae - sar, great wert thou! And

Th. down from there! Give un a seat, man!

O.V. Swink-ing at the oar!

Swink-ing at the oar!

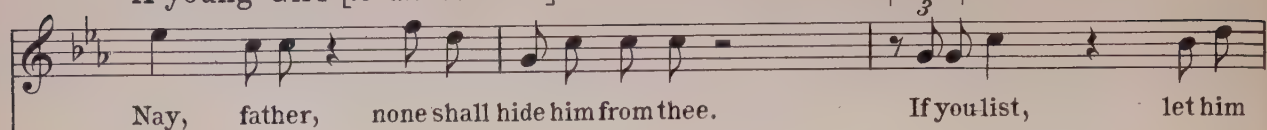
Swink-ing at the oar!

E.M. Ha - drian was thy name! Oh, unis.

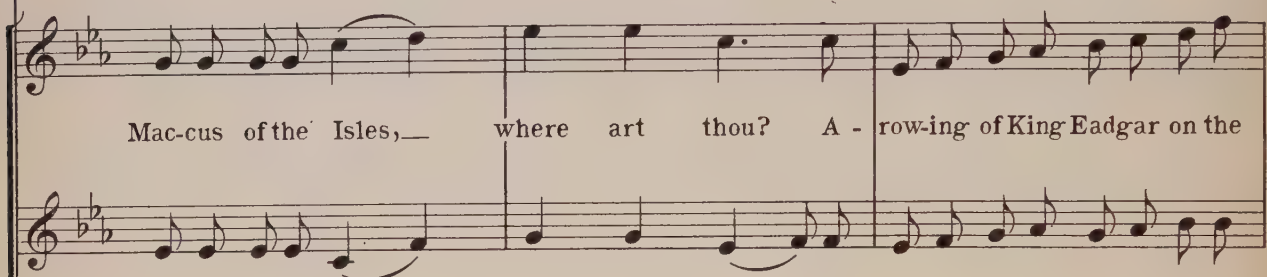
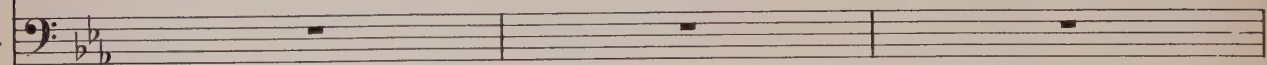
Ha - drian was thy name!

A young Girl [to an Old Man]

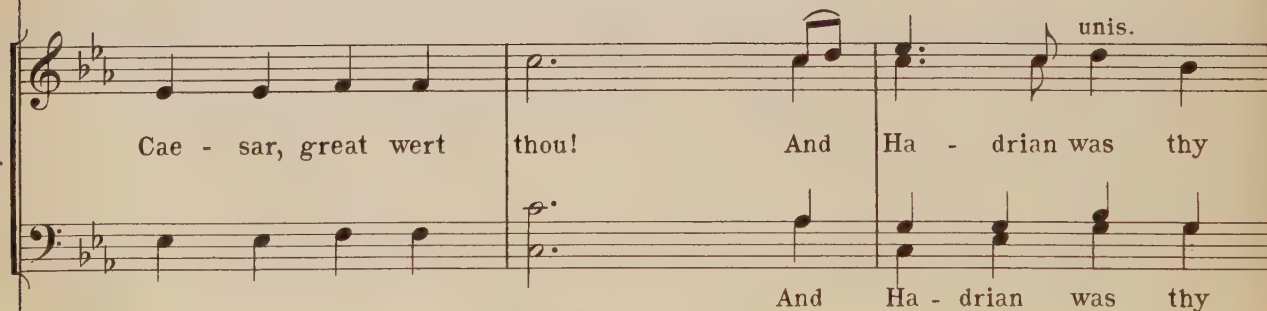
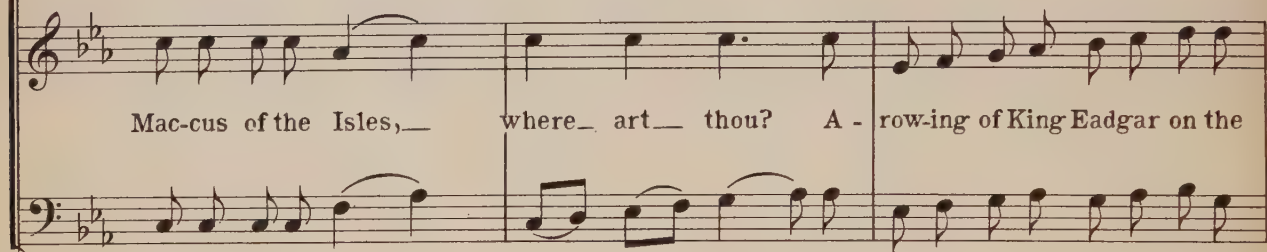
[To the neighbors in front]



Th.



O.V.



Y.G. through.

Maid-Servant Thor-ed! Thored! Thinkest thou'twill be the King him-

Old Man I shall

Th. Here thou art, old un! How are thine eyes?

stream of Dee!

O.V. stream of Dee!

E.M. name! Thine eye did itch Till a Ro - man ditch Was unis.

f

First Woman [*to Third Man*]

Hus-band! Hus-band! Hoist the child to thy shoulder!

M.S. self?

O.M. see him. I shall see him!

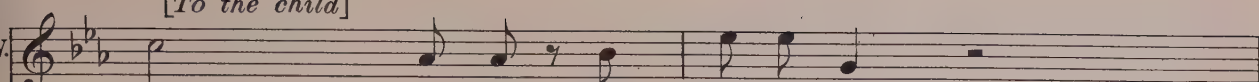
Th. Y wis,'tis the King him - self!

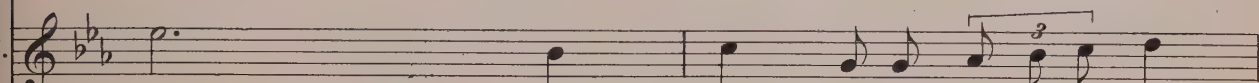
Third Man

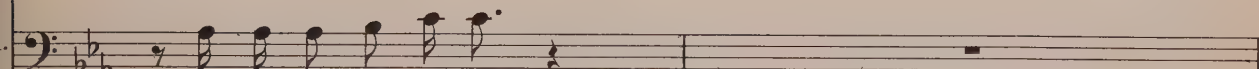
Yea, and why not?

E.M. dug in Brit - ish — shame! —

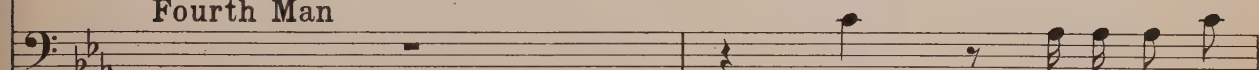
[To the child]

W.  Ho, Wulf - ing! Where art thou now?


M.  God be thank - ed, that spared me to this

d.  What's a-miss wi' Dev-on?

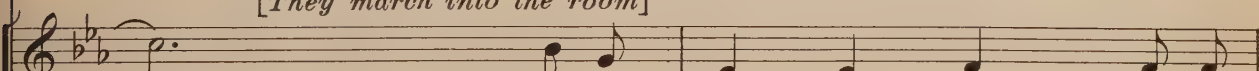
Fourth Man

 Yea, what's a-miss wi'

Several Others

 That's the talk!

[They march into the room]

 But I would not stand in thy

 *cresc.* 

Fourth Woman

E - nid, thy cap's aw - ry!

O.M. day!

4th. M. Dev - on?

S.O. [To Third Man] *3* Good on thy head, Wulf!

E.M. stead; For I'd lief - er be quick than

ff

E.M. dead!

dim. e rall. *3* *tr*

The musical score is written for a vocal ensemble and piano. The vocal parts are: E.M. (Eighth Man), O.M. (Ole Man), 4th. M. (Fourth Man), S.O. (Soprano), and E.M. (Eighth Man). The piano accompaniment is in G major and 2/4 time. The score includes lyrics and musical notation. The piano part features a forte (ff) section and a section marked 'dim. e rall.' (diminuendo e rallentando) with a triplet and a trill.

[Enter Ordgar, Gunner, Cynric, and Other Nobles, Persons of Ordgar's Household, Villagers, Fishermen, and Eadgar's Retinue.]

55 *Maestoso e marcato*

56

SOPRANOS

$$ff$$

mf unis.

f

| | | | | | | | |
|-----|---|------|-----|---|------|------|-----------------|
| Ead | - | gar! | Ead | - | gar! | King | of Brit-ain and |
|-----|---|------|-----|---|------|------|-----------------|

ALTOS

f

mf

$$= f$$

TENORS

ff

mf.

$$= f$$

| | | | | | | | |
|-----|---|------|-----|---|------|------|-----------------|
| Ead | - | gar! | Ead | - | gar! | King | of Brit-ain and |
|-----|---|------|-----|---|------|------|-----------------|

BASSES

ff

mf

*f*unis

8-

ff a tempo

m

三、

Lev.

* Lev.

* Lev.



mp

all the lands a - bout!

Well - come!

mp

Well - - - come!__ Well-come to

mp

all the lands a - bout!

Well - come! Well - come to Dev - on! Well-come!

mp

Well-come! Well-come! Well - come__ to Devon

p

cresc.

Lev.

* Lew. *

mf *cresc.* *ff*

King of the English folk and Lord of the Isles!

mf *cresc.* *ff*

Dev-on! King of the English folk and Lord of the Isles!

mf *cresc.* *ff*

King of the English folk and Lord of the Isles!

mf *unis.* *cresc.* *ff*

King of the English folk and Lord of the Isles!

mf *cresc. ed accel.* *ff*

Eadgar *a piacere*

God shield all here!

f

Kinsman and King, be

f

Kinsman and King, be

f

Kinsman and King, be

colla voce

*

Con fuoco

57

57 *ff* *hale!*

58 *ff* *hale!*

59 *ff*

This block contains the first system of the musical score, measures 57 through 59. It features four staves: two for voices (soprano and alto) and two for piano (treble and bass). The key signature is B-flat major (two flats) and the time signature is 3/4. Measures 57 and 58 show the vocal parts with long, sustained notes and the piano accompaniment with sustained chords, all marked *ff* (fortissimo). The vocal parts have the word "hale!" written above them. Measure 59 continues the sustained piano accompaniment.

60 *Con fuoco* *ff* *sempre ff*

61

62

This block contains the second system of the musical score, measures 60 through 62. It features two staves for piano. Measure 60 is marked *Con fuoco* and *ff*. Measures 61 and 62 continue the piano accompaniment, with measure 62 marked *sempre ff*. The piano part consists of rapid, ascending and descending eighth-note patterns.

63

64

65

This block contains the third system of the musical score, measures 63 through 65. It features four staves: two for voices and two for piano. Measures 63 and 64 show the vocal parts with long, sustained notes and the piano accompaniment with sustained chords. Measure 65 continues the sustained piano accompaniment.

66

67

68

69 *sfz* *sfz* *sfz*

This block contains the fourth system of the musical score, measures 66 through 69. It features two staves for piano. Measures 66 through 68 continue the piano accompaniment with rapid, ascending and descending eighth-note patterns. Measure 69 shows the piano part with three accented eighth notes, each marked *sfz* (sforzando).

Ordgar

Nay, nay, I

My King, if thou wilt do me the worship to break bread in my house....
Animato e leggiero*mp**l.h.*

3

mf

Ped.

*

bid thee... We broke our fast but now, and heart-i-ly. Did we not, friends?
Cynric

Yea,

*p**mp**l.h.**mf*

Ped.

* Ped.

* Ped.

* Ped.

*

[to Aethelwold]

In sooth, I did not think, when last I

so. Full as a tick are we all.

Ped.

* Ped.

* Ped.

* Ped.

*

E. saw thee, I should see thee next a wedded man!
Wulfred [to Ordgar]
Thou'st a stal-wart house here.
Ordgar
It hath

59 Ped. * Ped. * Ped. * Ped. *

Gunner [to Cynric, looking about]
Well
Knowest thou, there's a deal of barking and running a-bout, be-yond the Severn?
need to be.

mf

Gu. built, if thee like,... but built in the eaves of the earth! The man's a
E. Oh, yea. But, said I, I

f *mp*

Ped.

Gu. swallow!

E. ride not in-to Wales, but I ride through Devon-shire. Knowest thou,

E. we have not met sith-en Saint Michael's Day? Time fli-eth, 'tis said;

E. But when I am a-far from thee, friend,— He flieth with a wounded

E. feather! Yea, thou sor-ry knave! And thou, thou hast not given

mf

f

accel.

dim.

mf

* Red. *

Aethelwold

Andante

E. *ten.* Not a day goes by,
me one thought in all these gid-dy months!

f *sfz* *col canto* *mf* *p*

Andante

61

Andante tranquillo

Ae. but I think of thee.

E. [Putting his hands on Aethelwold's shoulders, he holds him
Lad, let me look at thee.

rit. *f*

Andante tranquillo

at arms length.]

E. Yea, 'tis a long time sithen.

p *mf* *dim. e rall.*

E. *a piacere*
Aeth-el-wold, how is it with thee, friend? In sooth and earn-est, tell me.

p *colla voce* *p dolce*

For thou hast in thine eyes a shadow that squeez-eth my

mf *p*

62
Animato

heart. — This wife of thine,...

rall. *mf*

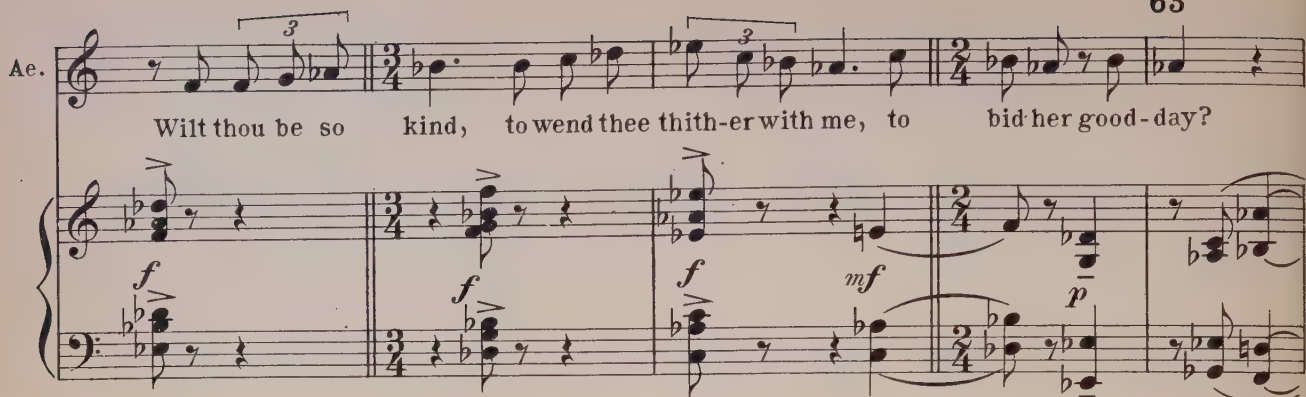
where is she? Trimming herself, I ween. Doing on her arm-rings.

sfz *f* *p* *p* *sfz*

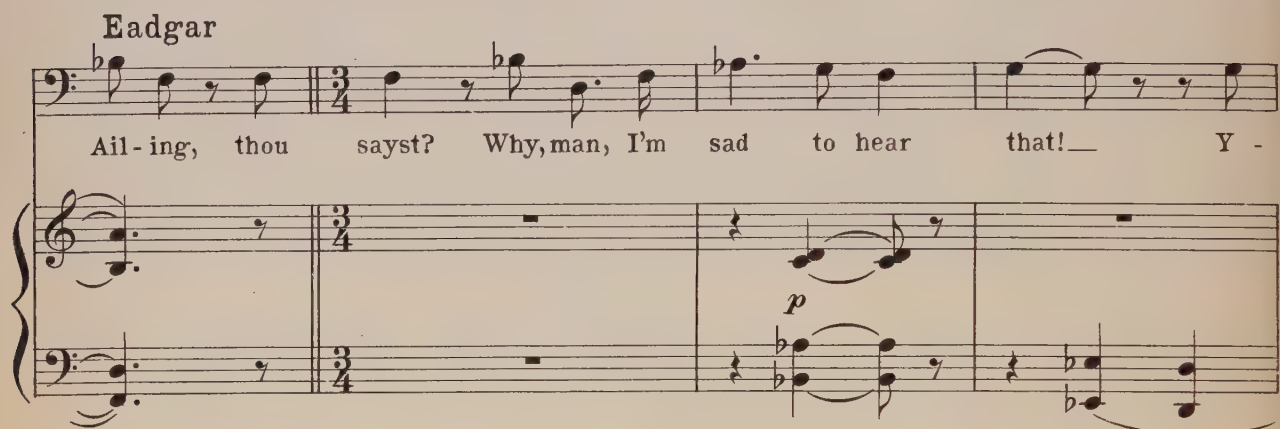
Aethelwold

Nay, my wife is ail-ing. She cannot leave her bow'r.

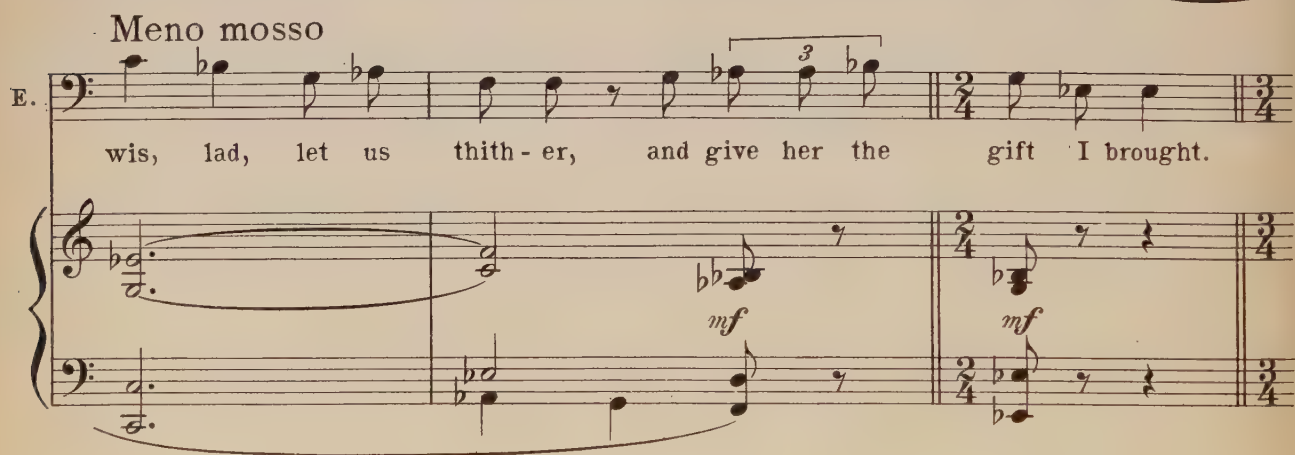
pp

Ae. 


Wilt thou be so kind, to wend thee thith-er with me, to bid her good-day?

Eadgar 

Ail-ing, thou sayst? Why, man, I'm sad to hear that!— Y -

Meno mosso
E. 

wis, lad, let us thith-er, and give her the gift I brought.

E. 

'Tis a wee thing, but be-like'twill gladden her eye.—

[They rise. Eadgar puts his arm around Aethelwold's shoulder, and together they start upstage.]

[Aelfrida suddenly appears in the doorway at the back, in all her jewels, proud, beautiful, and splendid.]

64 **Risoluto**

Piano introduction for 'Risoluto' in 4/4 time, key of B-flat major. The music features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte) and *p subito* (piano subito). The tempo is marked **Risoluto**. The piece concludes with a *stringendo* marking.

Aethelwold

Vocal entry for Aethelwold. The vocal line begins with the lyrics "Ah, — Ael — fri — da!". The piano accompaniment features a series of chords and a triplet in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo). The tempo is marked **Risoluto**.

[They stare at her]

Poco lento

Piano introduction for 'Poco lento' in 4/4 time, key of B major. The music features a slow, expressive melody in the right hand and a supporting bass line in the left hand. Dynamics include *pp molto espress.* (pianissimo molto espressivo). The tempo is marked **Poco lento**.

[Eadgar's arm slowly drops from Aethelwold's shoulders.]

Andante mosso

Vocal entry for 'Andante mosso'. The vocal line begins with a triplet. The piano accompaniment features a series of chords and a triplet in the left hand. Dynamics include *rall.* (rallentando), *mf* (mezzo-forte), and *pp* (pianissimo). The tempo is marked **Andante mosso**.

Piano introduction for 'Andante mosso' in 3/4 time, key of B major. The music features a slow, expressive melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *cresc. molto* (crescendo molto). The tempo is marked **Andante mosso**.

Lento

Eadgar [*looking from one to the other*] 65 [*spoken*]

So. So.

ff *p* *ffz*

This section contains measures 65 through 68. It features a vocal line for Eadgar in a 3/4 time signature, which changes to 2/4 at measure 66. The piano accompaniment includes dynamic markings of *ff*, *p*, and *ffz*. The vocal line has the lyrics "So. So." under measures 67 and 68.

Lento comodo

E. Why, then, my life hath been but a heap-ing of sticks un-der an

pp

This section contains measures 69 through 72. It features a vocal line for Eadgar in a 3/4 time signature. The piano accompaniment includes a *pp* marking. The vocal line has the lyrics "Why, then, my life hath been but a heap-ing of sticks un-der an" under measures 69-72.

Andante poco pesante

E. empty pot. Soft, let me

pp

This section contains measures 73 through 76. It features a vocal line for Eadgar in a 4/4 time signature. The piano accompaniment includes a *pp* marking. The vocal line has the lyrics "empty pot. Soft, let me" under measures 73-76.

E. get my bearings. In this light no tree_ is where it stood. Yea, in

This section contains measures 77 through 80. It features a vocal line for Eadgar in a 4/4 time signature. The piano accompaniment includes a *pp* marking. The vocal line has the lyrics "get my bearings. In this light no tree_ is where it stood. Yea, in" under measures 77-80.

E. *3*
 this wood I must seek be - hind me what I hear be - fore me, And hold my bow with my

mp *poco accel.* *f*

E. *66*
 oth - er hand. To whom shall I

dim. *pp* *p*

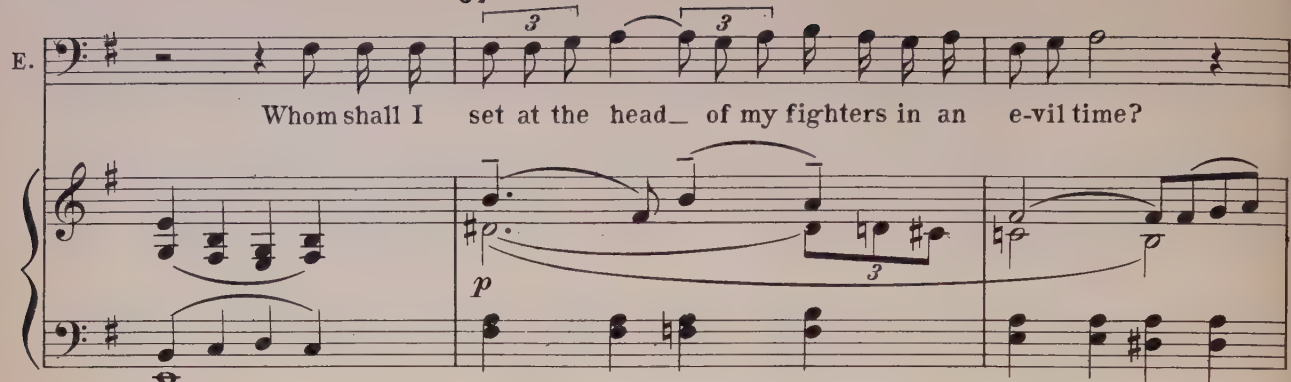
E. hearken now, where four roads meet? In the church, or in the

p.

E. moot of wise men, Shall an - y tongue speak sooth?—

mf *pp* *p* *rall.* *pp* *a tempo*

67

E. 

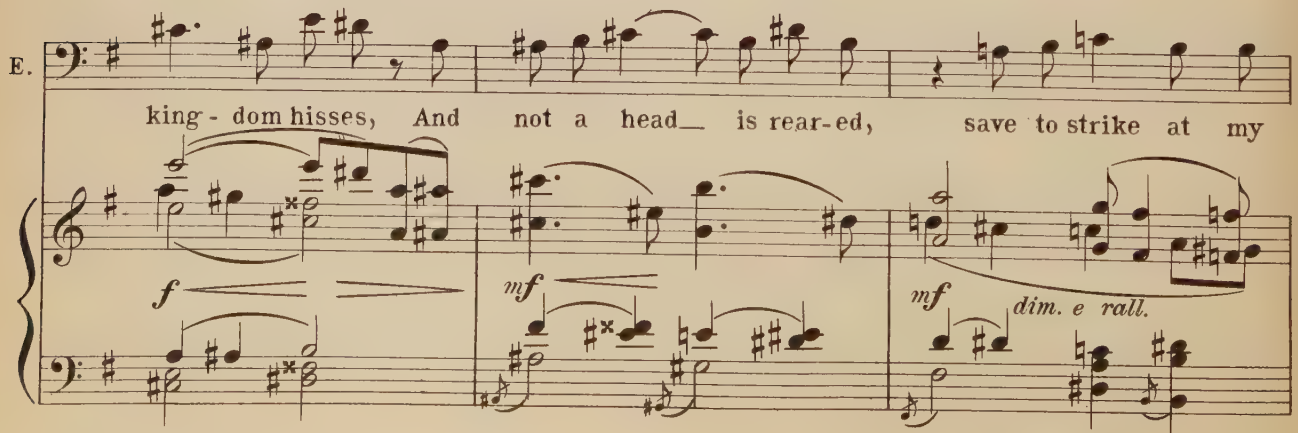
Whom shall I set at the head_ of my fighters in an e-vil time?

E. 

What hand shall I take?_ Yea, for if thy tongue be

E. 

forked, Aeth-el-wold, Then_ from sea to sea my

E. 

king - dom hisses, And not a head_ is rear-ed, save to strike at my

heel. — What of my hope, then, and my high dream - ing?

p a tempo

'Twas not for this I wrought, — swink-ing and sweat-ing, like a

mf *f*

hind at mine un - wield - y char. —

mp

Più animato

Like a hind? — Why, lo, ye, the plough-man, coming home from the field at

p

E. ev'n-ing, to his hearth and his ale, hath stay'd to stare with o-pen mouth up-on

mf *f* *p*

3 3 3

69

E. me, Still, still in the waning light, hewing and

rit. *mp* *mf* *stringendo*

3 3 3

E. heav-ing, setting stone upon stone, Build-ing Eng-

f rall. *mf*

A tempo, meno mosso

E. land!

dim.

Red. * *Red.* * *Red.* * *Red.* *

E. *I - dle, i - dle, all!*

*Red. * Red. * Red. * Red. **

70 E. *Wretch - ed land! Up - on what hollow rafters, fair to the*

p

E. *eye, May not thy roof rest?*

mf-p *rall.*

Tempo IO [To Aethelwold]

E. *Thou... thou?*

pp

E. I cannot take it in. My mind, that hath been fed so long on the

pp

E. sweet fare of ut-ter trust in thee, Smells at this meat,

71 Aethelwold Più mosso, ma non troppo

poco rit. Ead - gar, Ead - gar,

E. And turns a - way.

Più mosso, ma non troppo

poco rit. *fp*

Ae. what we have left to say must be quick-ly said!

p mp mf f

Ae. For lo, with thy sor-row and

Ae. mine in the same room, The

Ae. world heels o-ver!

72 Più mosso
Ae. That hath been which nev-er could be.

Ae. Here we stand at last, we three.

mp *cresc.* *f*

Animato

Ae. But the wind is too strong.

ff

Red. * *Red.* *

Ae. We cannot hear each oth - er shout.

Red. * *Red.* * *Red.* *

Ae. Did Love call out when the

f

Red. * *Red.* *

wave went o-ver his head?_

mf *mf* *mp*

For Love_____ was one of us.

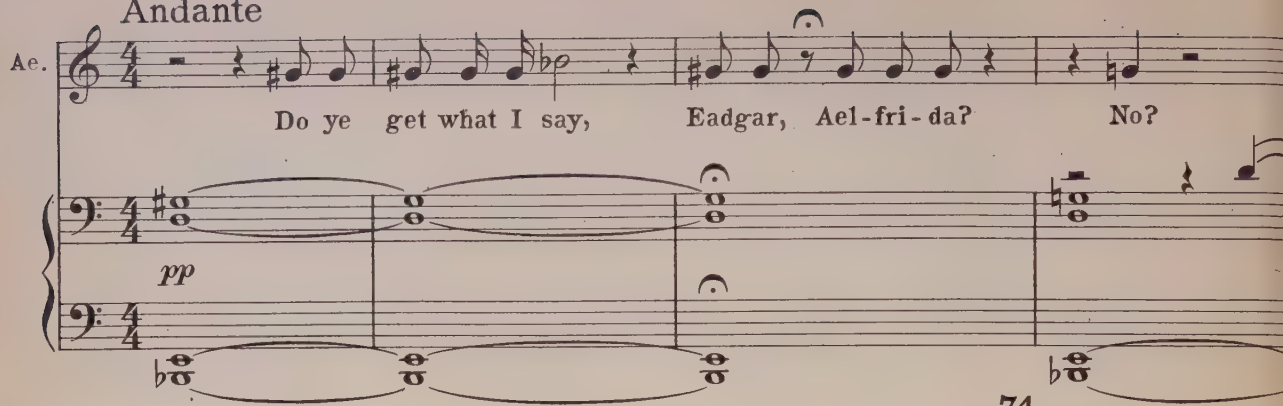
mp *p* *f*

And I do not see him.

p *f* *dim.*

mf *p* *rall.*

Andante

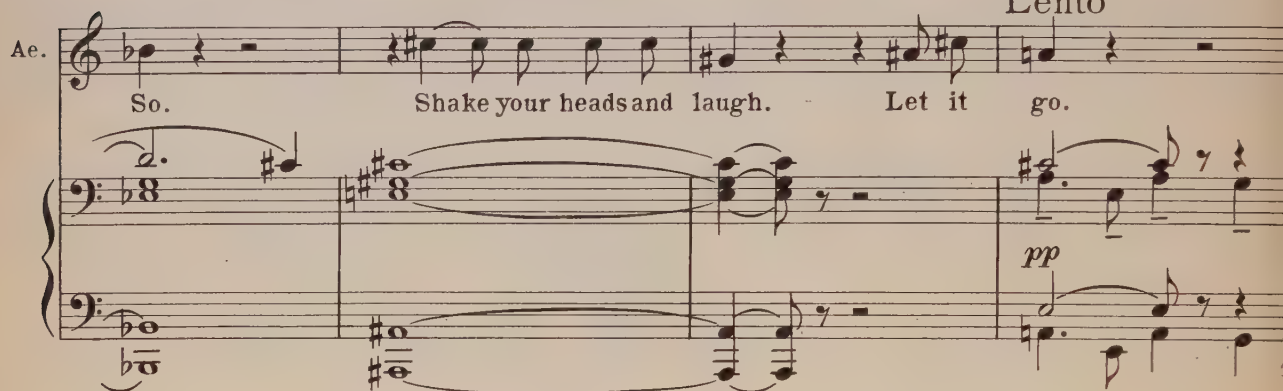
Ae. 

Do ye get what I say, Eadgar, Ael-fri-da? No?

pp

74

Lento

Ae. 

So. Shake your heads and laugh. Let it go.

pp

[He draws his dagger]

[Aelfrida screams. Several of Eadgar's men rush forward.]

Disperatamente

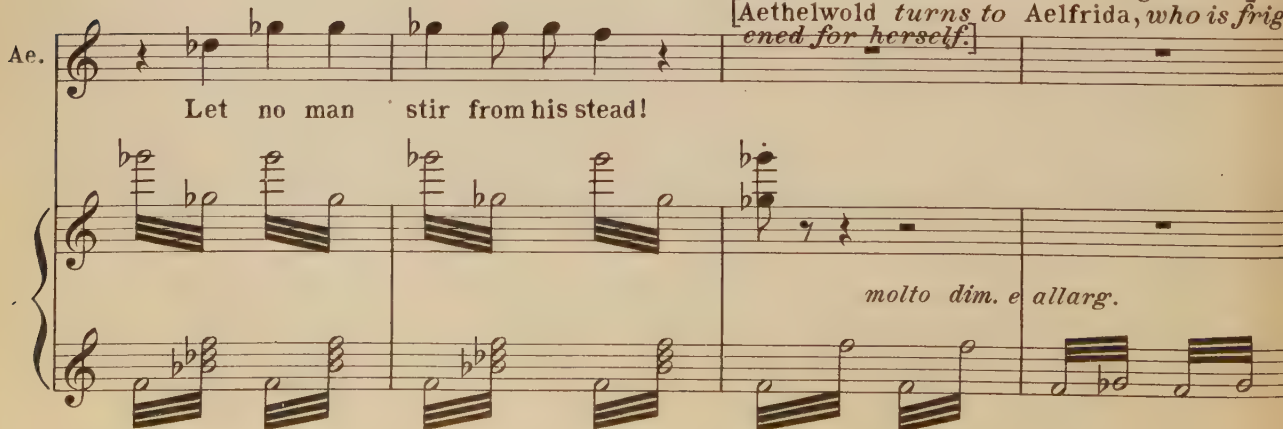
Ae. 

Stand back from me!

molto cresc.

ff

[Eadgar stops his men with a gesture.]
 [Aethelwold turns to Aelfrida, who is frightened for herself.]

Ae. 

Let no man stir from his stead!

molto dim. e allarg.

Lento

Fear not, — my dear. I would not

p *dolcissimo* *mf* *molto espressivo* *p*

[He stabs himself] [Maccus catches him as he falls.]

harm thee. 'Tis for my - self. —

75

dim. *p* *lunga* *ff*

Maccus

My lord,

ff-p

my lord, ... speak! Art thou there with-in thee

f *sfz* *f* *f*

M. *yet, Or art thou fled?*

f *dim.*

76

Poco meno mosso

M. *Boy, was it for this I kept thy*

p

Aelfrida

God in Heav-en, how he bleeds!

M. *weap-on bright?*

f f f fp fp

Listesso tempo

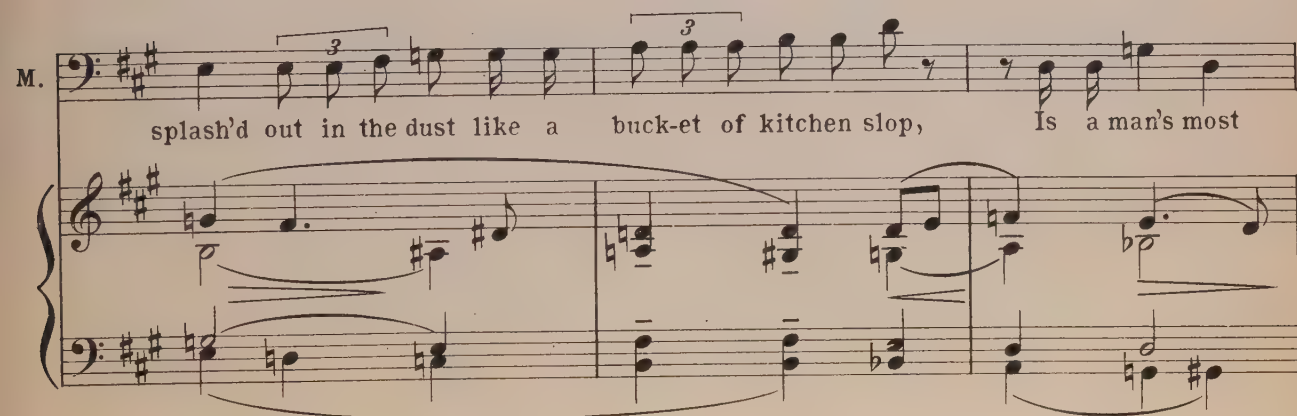
M. *[bitterly]* *He bleeds. 'Tis the un-couth way of a*

fp fp mp

M. 

man with a knife at the heart. This that thou seest,

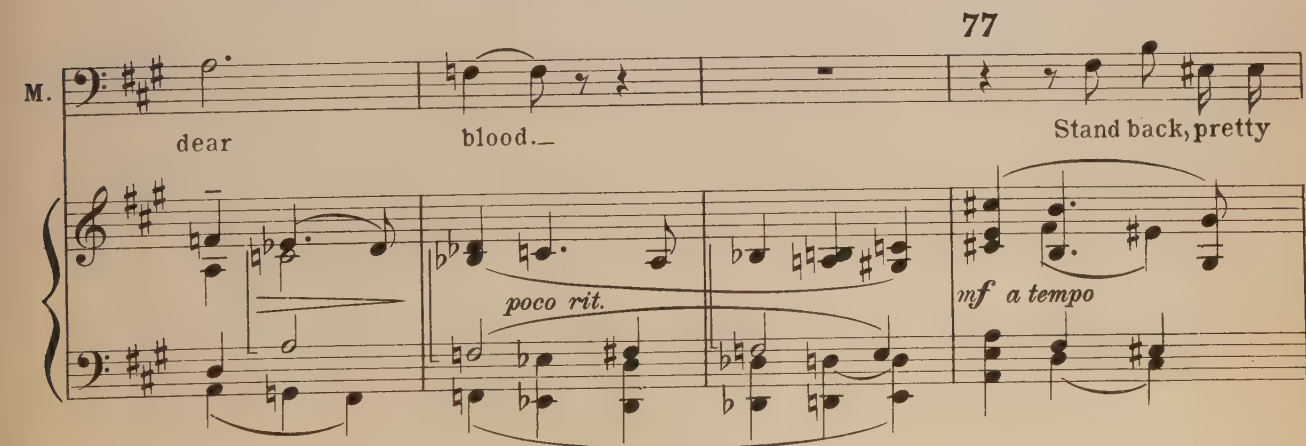
mf

M. 

splash'd out in the dust like a buck-et of kitchen slop, Is a man's most

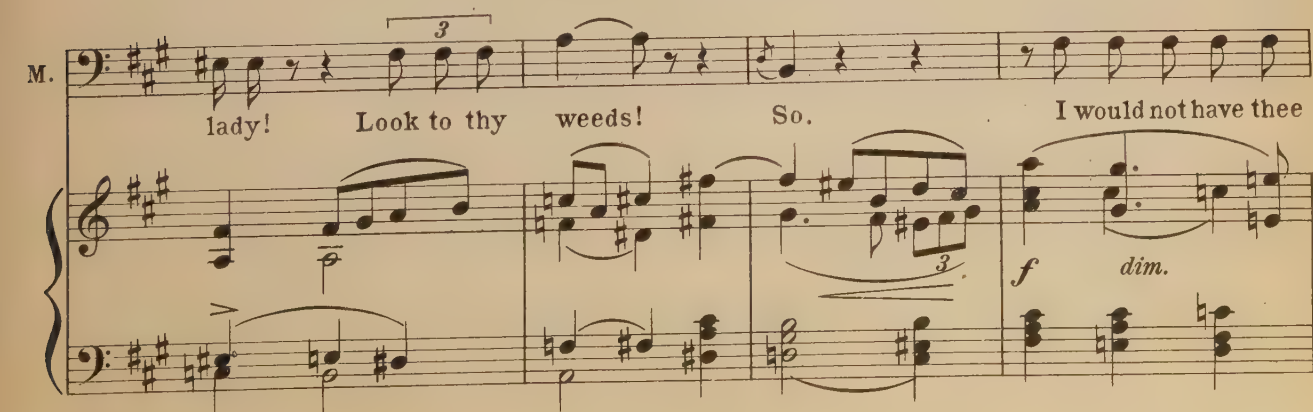
mf

77

M. 

dear blood... Stand back, pretty

poco rit. *mf a tempo*

M. 

lady! Look to thy weeds! So. I would not have thee

f *dim.*

[He bends over Aethelwold.
Aelfrida, weeping turns away.]

[Eadgar who has not
moved, goes over

M.

foul this blood.

mf *dim.* *mf*

and stands looking
down at Aethelwold.]

Eadgar 78
Andante

Nay, Mac-cus, Lay him down.

rit. *p*

E.

What man hath met the thrust of Aeth-el-wold and spoke again? He will not

l.h. *p*

Aelfrida [weeping]

Oh, most wicked me!

answer thee. Nor me. Not ev-er. Have

p *p* *sfz* *sfz*

Più mosso

E. done, Ael-fri-da. Thou hast not tears e-now in thy nar-row heart_ To weep him

mp

79

Andante

E. worth-i-ly. Nor all of us here, Nor all of Eng-land

p *rall.* *mf molto espress.* *f*

E. weep-ing, Should weep his worth, That was so young and blithe and

mp *p*

E. fair, Whom the thorn of a rose hath slain.

rit. *p*

E. *colla voce*

Wherefore let us save our tears for a lit-tle sorrow, And weep not Aeth-el- wold_

p

80 *Poco lento* [Eadgar's retainers come down and gather about

E. at all_

mp *cresc.* *mf*

l.h. *r.h.*

the body of Aethelwold.]

E.

cresc. *ff* *dim.* *mf*

l.h. *r.h.*

*Red. ** *Red. **

E.

f p

The

E. axe ring-eth in the wood. The Nobles and Retainers

TENORS

BASSES

And thou li-est here.

Non troppo lento, ma solenne

E. boatshoves off from shore. The child of the boat-man dippeth her hand in the

pp

Ah!

pp

E. sun-ny wa-ter of the sea. The horse stand-eth in the

mf

And thou li-est here.

mf

smith-y door With lifted hoof, and shivers a-against the flies.

Andante

SOPRANO

Woe, lo, woe! Was it the wind in the tree?_____

Andante

Lev.

* Lev.

FD.

Le

p He that spoke but now Is no long - er in the room. *f* *mf*

p He that spoke but now Is no long - er in the room. *f* *mf*

p He that spoke but now Is no long - er in the room. *f* *mf*

p He that spoke but now Is no long - er in the room. *f* *mf*

p He that spoke but now Is no long - er in the room. *f* *mf*

8

p *f* *mf*

Red. * *Red.* * *Red.* * *Red.* *

p Forth - far - ed is he. *p*

p Forth - far - ed, Forth - far - ed is he. *p*

p Forth - far - ed is he, Forth - far - ed is he. *p*

p Far - ed is he, Forth - far - ed is he. *p*

Ah, Forth - far - ed is he. *p*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Eadgar

83

So — Bear him soft - ly hence, And

p *poco rit.* *pp*

E. bur - y him deep, with his warm sword be - side him. Doughty of

p espress.

E. heart was he. — This day hath he dar - ed

E. two kings; My - self, — and Death. —

pp *pp* *rall.*

84

Andante come primo

SOPRANO

p *mf cresc.* *f*

Woe, lo, woe! Hearest thou the wind in the tree?

ALTO

p *mf cresc.* *f*

Woe, lo, woe! Hearest thou the wind, the wind in the tree?

TENOR

p *mf cresc.* *f*

Woe, lo, woe! Hearest thou the wind in the tree?

BASS I

p *mf cresc.* *f*

Woe, lo, woe! Hearest thou the wind, the wind in the tree?

BASS II

p *mf cresc.* *f*

Woe, lo, woe! Hearest thou the wind in the tree?

Andante come primo

*p**mf**f*

Ped.

* Ped.

* Ped.

* Ped.

*

mf *cresc.*

He that spoke but now is no long - er in the room.

mf *cresc.* *ff* *mf*

He that spoke but now is no long - er in the room.

mf *cresc.* *ff* *mf*

He that spoke but now is no long - er in the room.

mf *cresc.* *ff* *mf*

He that spoke but now is no long - er in the room.

mf *cresc.* *ff* *mf*

He that spoke but now is no long - er in the room.

8

mf *cresc.* *ff* *mf*

Ped.

* Ped.

* Ped.

* Ped.

*

Meno mosso

pp

rall.

Forth - far - ed is he.

Forth - far - ed is he.

Forth - far - ed is he.

Forth - far - ed, Forth - far - ed is he.

Forth - far - ed is he.

Meno mosso

Forth - far - ed is

he.

p

p

rall.

[The retainers lift the body of Aethelwold and bear it away.]

85 Andante pesante

pp a tempo

pp

p molto cresc.

[The curtain falls]

ff

pp

fff

Engraved by Oskar Wachsmuth, New York

J. F. & B. 5725-274

End of the Opera

[Deems Taylor,
Paris, 3 September, 1926]

